

Bulletin of
the Whitney
Museum of
American
Art

1980-81

Whitney Museum of American Art
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Sundays and holidays 12–6

Closed Mondays and Christmas

Admission:

\$2.00. Tuesdays 5–8 free, made possible by Mobil. Members free. Children under 12 free when accompanied by an adult, made possible by Manufacturers Hanover Trust. College students with current ID free, made possible by Helena Rubinstein Foundation. Senior citizens free. New York City school groups free, made possible by William Randolph Hearst Foundation.

Bulletin of the Whitney Museum of American Art

Fall 1981, vol. 3

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View of Jonathan Borofsky, *Installation, 1981* (mixed media) at the 1981 Biennial Exhibition opening.

	<u>1979–80</u>	<u>1980–81</u>	
Highlights	314	312	Days Open
	459,621	653,594	Visitors to Whitney Museum
	54,792	19,300	Visitors to Downtown Branch
	23	15	Exhibitions at Whitney Museum
	7	4	Exhibitions at Downtown Branch
	12	14	Traveling Exhibitions
	33	33	Film and Video Programs
	18	8	Books and Catalogues
	8	7	Brochures
	287	241	Gallery Talks
	135	131	Staff Members
	39	55	Volunteers and Interns
	171	182	Works Acquired
	79	10	Promised Gifts
	262	342	Lenders
	672	2,123	Works Borrowed
	677	836	Works Lent



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Report of the President

Flora Miller Irving

Celebration was the motif of our last *Bulletin* report, focusing on our 50th Anniversary year. As we have begun our second half century, this motif has been sustained in extremely gratifying ways that point happily toward the years ahead.

Growth is one result of this flowering. The Whitney is growing in every way imaginable. During fiscal 1980–81, attendance rose from 459,621 to 653,594 (the highest since this building's opening year); income from all our personal membership categories, including our new \$100 category, Associate Member, rose from \$363,000 to \$495,800; and the number of Corporate Members rose from 159 to a new high of 175. Museum activities increased at such a rate that office space elsewhere became a necessity—our Accounting and Personnel offices are now at 33 East Sixty-eighth Street. Great praise and thanks are due our gifted and patient staff for their considerable accomplishments in spaces piggybacked and shoehorned.

Inflation, as well as this increase in activity, has made our budget grow too. But we are both grateful and proud that this year, as in four of the past five years, our bottom line is very close to a balance. This is due to extraordinary staff efforts to keep expenses down and to the great generosity of the Board of Trustees and other donors.

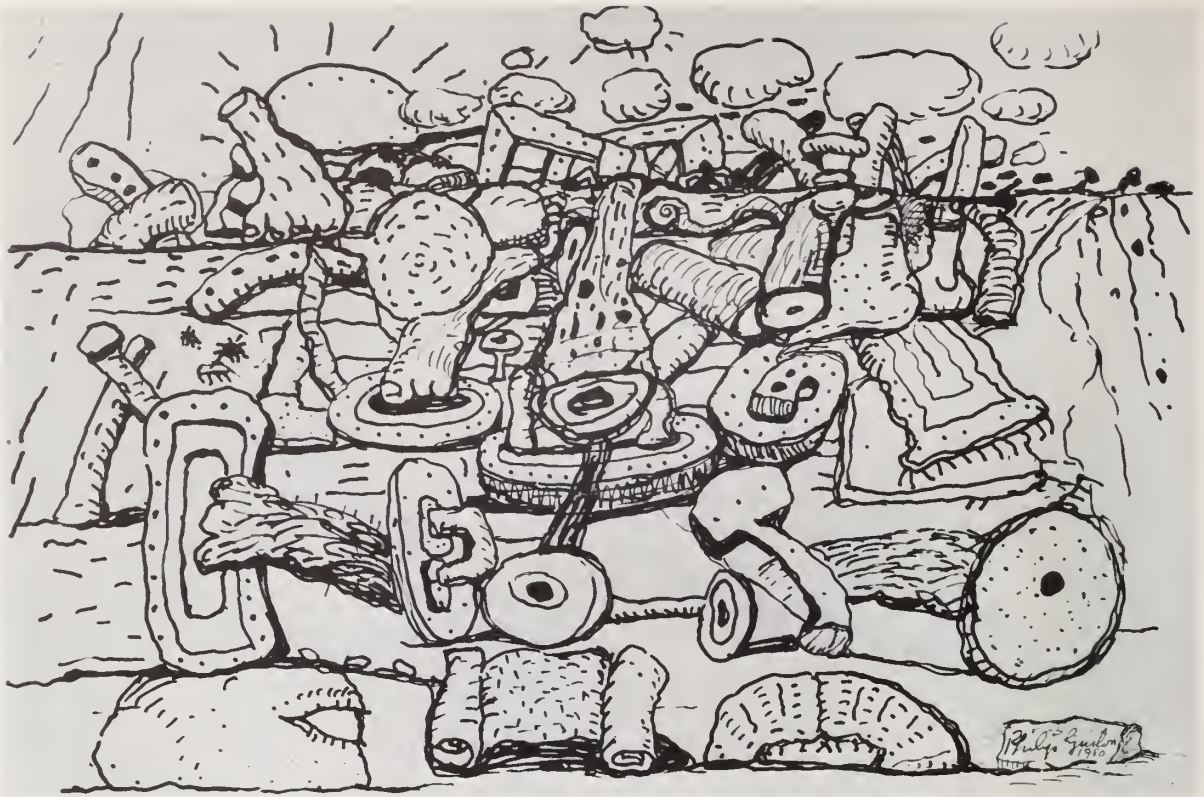
The Board of Trustees has also grown. New members reflect the broad spectrum of those deeply involved with the Museum. Victor Ganz, President of Lisner Jewelry Corporation, has a distinguished collection of modern European and contemporary American art. Martin Gruss, Partner in Gruss & Co. and Vice President of Gruss Petroleum Management, Inc., also serves as a Trustee of the 92nd Street YMHA. Elizabeth (Mrs. Donald A.) Petrie also serves as a Trustee of the Philadelphia Museum of Art, the Corcoran Gallery of Art, and the American Federation of Arts, and is an Overseer,

Faculty of Arts and Sciences, University of Pennsylvania. A. Alfred Taubman, Chairman and Chief Executive Officer of Taubman Company, Inc., and Chairman of the Irvine Company, is a Trustee of the American Federation of Arts, a Fellow at Brandeis University, and a member of the Dean's Council of the UCLA School of Architecture and Urban Planning.

Much of the support we received this year has helped us to increase our efforts to make the Museum ever more accessible to the public, in terms of both admissions and the educational experience we are able to offer. And we are very pleased that this support represented a healthy mix of new grants and programs that are being repeated on a yearly basis. Manufacturers Hanover Trust made possible the showings in our lobby of the wonderful film on Calder's Circus, as well as free admission and gallery guides for children. The Helena Rubinstein Foundation continued its excellent support of free admission for college students, Thursday gallery talks, and—looking to the future in a most thoughtful way—our Independent Study Program for young scholars of American art. Also assisting young scholars was Mark Goodson, who again made possible the Goodson Symposium on American Art, this year on the topic "Signs, Symbols, and Linguistic Systems in American Art." The William Randolph Hearst Foundation continued a grant that allows New York City school groups to attend the Museum free. The Joe and Emily Lowe Foundation began to underwrite our ongoing series of weekend gallery talks. The Nina W. Werblow Charitable Trust is helping us with the monthly calendars that we mail to all our members and friends. The Andrew W. Mellon Foundation supported the research efforts of Gail Levin, which culminated in our superb Edward Hopper exhibitions. And Mrs. Laurance S. Rockefeller has very

Georgia O'Keeffe, *Black and White*, 1930
Oil on canvas, 36 x 24 inches
50th Anniversary Gift of Mr. and Mrs. R. Crosby Kemper 81.9





Philip Guston, *Untitled*, 1980
 Ink on board, 20 x 30 inches
 Gift of Mr. and Mrs. William A. Marsteller and Martin and Agneta Gruss 81.6

generously enabled us to continue our important Artreach program, which brings American art into the classrooms of schools throughout the region.

One of the most important kinds of assistance we receive is support for our exhibition program. And this year, as last, that support was strong and consistent. Corporate-sponsored exhibitions during the year included the 1981 Biennial, made possible primarily by the American Can Company Foundation, and the two Hopper exhibitions that bridged this year and last. "Edward Hopper: The Art and the Artist," one of the most popular exhibitions ever at the Whitney, was sponsored by Philip Morris Incorporated, including the gallery brochure, symposium and educational film. (The earlier exhibition also sponsored by Philip Morris, "Edward Hopper: Prints and Illustrations," was still traveling during the year.) Continuing throughout this year was the series of exhibitions sponsored by Champion International Corporation called "Concentrations," which focused on those important twentieth-century American artists represented in

depth in the Whitney's Permanent Collection; Champion also—and very creatively—printed the posters that accompanied the exhibitions and made the exhibition catalogues available to the Museum at cost.

Further exhibition support was provided by the National Endowment for the Arts, which helped fund five Whitney Museum exhibitions during the year: "Edward Hopper: The Art and the Artist," "James Turrell: Light & Space," and the 1981 Biennial, as well as the traveling exhibitions "Marsden Hartley" and "Edward Hopper: Prints and Illustrations." (To illustrate the mutual importance of NEA exhibition support to all American art museums, I would like to point out that the NEA supported two exhibitions that we presented during the year but did not originate: "Close Portraits" and "Philip Guston"—both fine exhibitions that we were proud to be able to present.)

Other important government support came from the grants made to us by the New York State Council on the Arts and the Institute of Museum Serv-

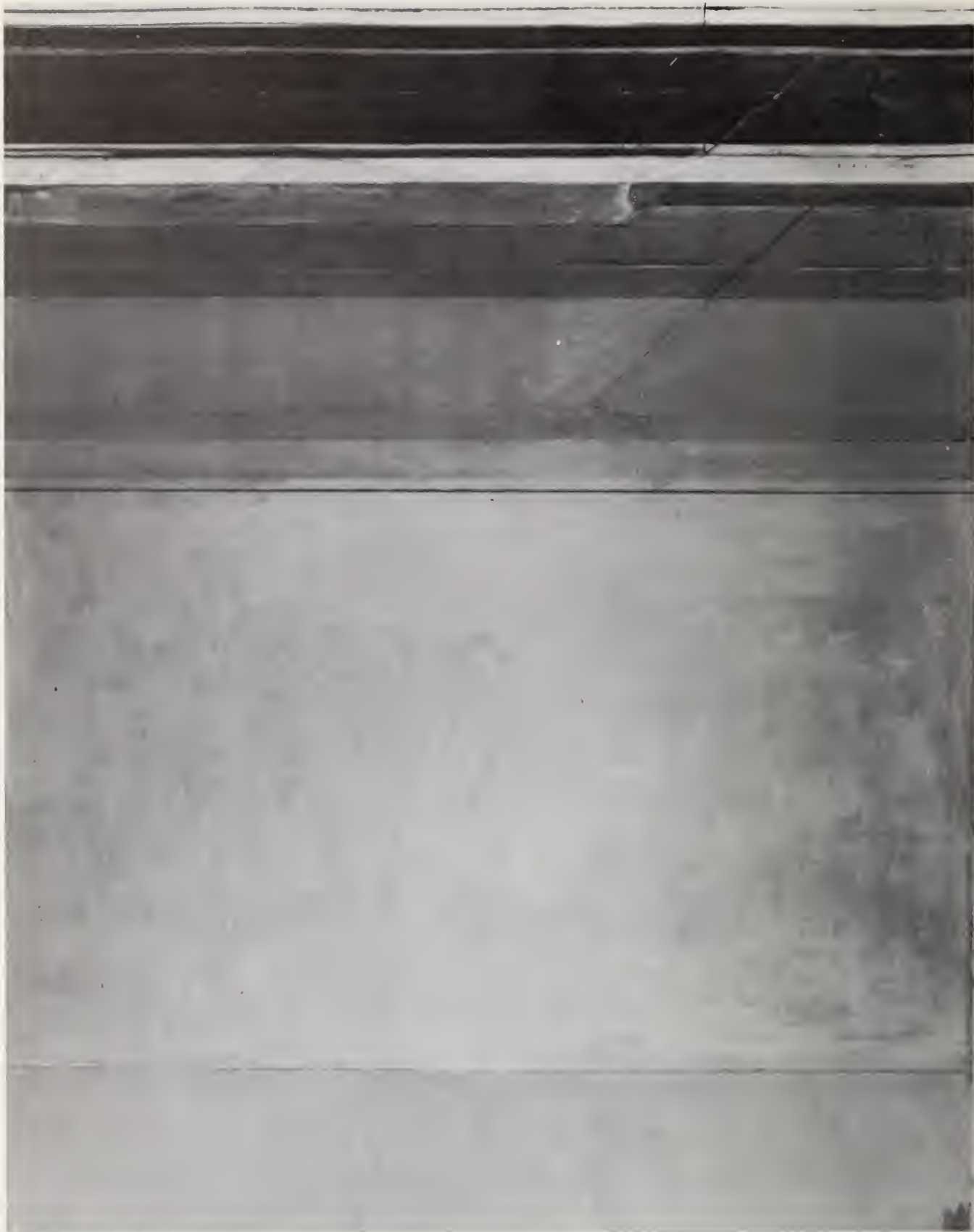
ices, which provided valuable assistance toward meeting our operating expenses. I am also extremely pleased that this year we matched the National Endowment for the Arts' \$750,000 Challenge Grant; matched on a three-to-one basis, this means that during the past three years we raised over \$2,250,000 from new sources or increased contributions from those who have given to us in the past. This is an achievement of which we should all be proud.

Growth—this defines our present and inspires our future. In the face of probable reductions in government support for the arts, our relationship with the corporate community, with foundations, and with generous individuals has never been stronger or more productive. At a time when the growth in our activities begins to near the capacity of our present building, we have looked outward,

planning new branch museums (with new audiences) in the Champion International Corporation headquarters in Stamford, Connecticut, and the Philip Morris Incorporated headquarters at Forty-second Street and Park Avenue. Marking a new stage in our maturation as an institution, we will permanently install a distinguished selection of works from the Museum's collection in the third-floor exhibition space beginning this October. We continue to attract new members and new sources of support, to examine and improve our organization and operations, and to acquire and exhibit the work of outstanding artists. Most important, we do all this while keeping our primary goal sharply in focus—to meet the needs of a growing, increasingly educated and aware public as a national museum dedicated to American art.

Larry Rivers. *Washington Crossing the Delaware*. 1960
Oil on canvas, 84 x 108 inches
Gift of Mr and Mrs Laurance S. Rockefeller 80.27





Richard Diebenkorn, *Ocean Park #125*, 1980

Oil on canvas, 100 x 81 inches

Gift of an anonymous donor (by exchange), Charles Simon Purchase Fund, and Painting and Sculpture Committee purchase 80.36

Report of the Director

Tom Armstrong

The *Bulletin of the Whitney Museum of American Art* presents in detailed form our activities during the fiscal year July 1, 1980–June 30, 1981. Providing the only opportunity to summarize the varied programs at the Whitney Museum, it is prepared for our members and patrons so that they may be fully aware of the importance of their loyalty to the Museum and to American art. I hope you will take the time to read it because it is amazing even to me to see the broad scope of activities in which we engage as a result of our commitment to acquire, preserve, and present the best of American art to the public.

Since Gertrude Vanderbilt Whitney founded the Museum in 1930, its primary purpose has been to recognize and support the accomplishments of American artists. Although our exhibition activities cover the entire history of American art, acquisitions are restricted to the twentieth century, with primary emphasis on the work of living artists. Descriptions of all our acquisitions appear in this *Bulletin*; many are illustrated. The most highly publicized acquisition of the past year was *Three Flags* by Jasper Johns, a masterpiece of twentieth-century American painting. The acquisition program is a vigorous one, particularly considering how few endowed acquisition funds we have. These funds produced only a fraction of the total amount spent on acquisitions last year. For the bulk of our acquisitions we thank our patrons and express our great appreciation both for their support of the work of American artists and for their endorsement of our critical judgment.

The exhibition program of the past year included a wide range of exhibitions—surveys, one-person exhibitions, and both historical and contemporary exhibitions. Surveys in the past year included "The Boston Tradition," organized by the Museum of Fine Arts, Boston, and the American Federation of Arts, which focused on the eighteenth and nineteenth centuries; and the 1981 Biennial, sponsored by the American Can Com-

pany Foundation (a view of some of the most provocative work produced by American artists in the past two years). The largest one-person exhibition presented last year was "Edward Hopper: The Art and the Artist" (sponsored by Philip Morris Incorporated), which opened in September on the second and third floors. The exhibition, which included more than 300 paintings, drawings and watercolors, coincided with the sixtieth anniversary of Hopper's first one-man exhibition at the Whitney Studio Club, and re-created that exhibition in two galleries on the second floor. Among the other one-person exhibitions were "Close Portraits," organized by the Walker Art Center, "Philip Guston," organized by the San Francisco Museum of Modern Art, and "James Turrell: Light & Space," which presented environments by a contemporary artist who employs light and space to challenge the viewer's perceptual experience. During the summer the exhibition "Disney Animations and Animators" reviewed, for the first time in a museum, the accomplishments of Walt Disney and the animators associated with him. "Concentrations," the series of Lobby Gallery exhibitions which began in 1980, supported by Champion International Corporation, focused on the strengths of the Permanent Collection—artists who are represented in depth. Two major recent acquisitions of works by Georgia O'Keeffe, *Flower Abstraction* and *Black and White*, came to the Museum in connection with the O'Keeffe "Concentration," which presented nine of her works in the Permanent Collection, spanning thirty-six years.

Several exhibitions presented at the Museum last year were traveling exhibitions organized by other institutions. New York City is the art capital of the United States and possesses a full complement of what I consider the five prerequisites for an active artistic life: artists, collectors, galleries, museums, and critics. There is no other city in the United States where all five exist in such depth,



Charles Simonds, *Dwellings (Part III)*, 1981

Clay, sand, sticks, stones, wood, plaster, cloth, and chicken wire, 8 x 29 x 13 1/4 inches

Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 81.11.3

and we are often called upon to present shows organized elsewhere, so that the achievement of the artist involved can be recognized in the context of this country's artistic center.

The extent to which the Whitney Museum has recently expanded its programs to reach both national and international audiences is, I feel, remarkable. A sense of this far-reaching extension of our work can be gained by reviewing the list of loans from the Permanent Collection, which indicates the organizations receiving the loans and where these paintings, sculptures, prints, and drawings were circulated by the borrowing institutions. The traveling exhibitions organized by the Whitney Museum itself are also described below, together with their itineraries, which indicate that they went to thirty-five other institutions in the past fiscal year. Of the fourteen traveling exhibitions organized by the Museum, seven were assembled exclusively for travel. Our traveling exhibition program has grown enormously in the past several years, and has resulted in unequivocal international recognition of the Whitney Museum as the most active museum devoted to American art. After its extremely successful three-month showing at the Whitney, the Edward Hopper retrospective broke attendance records in London and Düsseldorf. In March, we were pleased to respond to the request of Mayor Koch to organize the exhibition "Visions of New York City" for presenta-

tion at the Tokyo Metropolitan Art Museum, in celebration of the twentieth anniversary of the sister-city relationship between New York and Tokyo.

The National Committee, organized in 1980, provides yet another example of the increasingly widespread nature of our support. As of June 30, 1981, the Committee totaled forty-six members from twenty-six states. In May 1981, the members met in New York City and attended a symposium on "American Art in the 1980s," visited several outstanding private collections, and sailed up the Hudson on the former presidential yacht *Sequoia* to Tarrytown, where they were the guests of Laurence and Mary Rockefeller for lunch at Pocantico Hills. Each year this Committee provides funds for a Museum project to take our activities to new audiences. In 1980 it decided to fund the exhibition "American Art of the 1930s," a collection of seventy-seven works from the Permanent Collection, which will travel to eight museums, beginning in fall 1981. At the May 1981 meeting, the Committee provided additional funding to produce a film on American art.

Although there were few major staff changes during the past year, certain activities which formerly were under the direction of the Education Department were divided into autonomous programs. Lisa Phillips was appointed Associate Curator, Branch Museums. We expect that by 1983 we will have three active branch museums, each pre-



Reception for "Visions of New York City" in Tokyo, left to right the President of Nippon Television Network, the Cultural Attache to the American Embassy in Tokyo, Tom Armstrong, and the Crown Prince and Princess

senting at least six exhibitions a year. The Independent Study Program, which is made up of the Art History/Museum Studies Program and the Studio Program, became a separate department, under the leadership of Ron Clark, with Nan Rosenthal joining the staff as Senior Instructor in Art History/Museum Studies. We are particularly proud of the Independent Study Program, representatives of which on their own organized an Alumni Association last year with 150 of the 986 students who have been involved in the programs represented. As the former students in this Alumni Association mature in their work in various aspects of the arts, we expect they will become a vital part of the support system of the Whitney Museum. Public Education at the Whitney Museum received new emphasis as a separate department, and efforts were intensified to expand the educational component of our exhibition program. Among the other staff changes this year, Jennifer Russell was appointed Assistant Director and Ruth Kavesh became Personnel Officer.

The staff of the Whitney Museum is relatively small, particularly when one considers the large number of different programs carried on by so few people. The *Bulletin* provides an opportunity to recognize the staff members who are not so well known to the public because they are involved in what are termed "support" activities, and not directly with the exhibition program. The role of de-

partments such as Publications, Public Relations, Development, Accounting, Personnel, and the Registrar are vital to the achievement of our goals, as are the staff members who carry out the administrative and clerical functions so necessary to successful operation. The staff of the Museum has performed admirably in the past year and we have realized records of achievement of which I am very proud.

The support of the Trustees in everything we do (particularly my direct association with the President of the Museum, Flora Miller Irving) has been one of the most vital and productive aspects of the past year. The Trustees have endorsed all of our activities and together we are looking forward to extremely challenging projects for the future. The effective involvement of Mrs. Irving at the appropriate level of responsibility is an essential ingredient of the Museum's daily life, and it is a pleasure to commend her for her sensitive understanding of the role of liaison between Trustees and staff in an arts institution.

The Whitney Museum is a lively, ambitious institution at the threshold of new and even more remarkable accomplishments than those of the past. My role in all of this is constantly made easier by the support of my associates on the staff and of the Trustees.

Exhibitions

Concentration: Stuart Davis

August 20–October 12, 1980

The important acquisition of two works from Stuart Davis (1894–1964) by Gertrude Vanderbilt Whitney in 1928 made possible his first trip to Europe. The Museum continued this interest in the work of Davis with purchases, frequent exhibitions, and a major retrospective in 1957. This selection of nineteen paintings, drawings, and prints from the Permanent Collection included *New Mexican Landscape* (1923), *Eggbeater, Number 2* (1927), and *Owh! in San Paõ* (1951). An accompanying catalogue was written by Patterson Sims, who organized the exhibition; sponsored by Champion International Corporation.

Edward Hopper: The Art and the Artist

September 23, 1980–January 18, 1981

Beginning with his first one-man exhibition at the Whitney Studio Club in 1920 and extending through his last retrospective at the Whitney Museum in 1964, three years before his death, the work of Edward Hopper (1882–1967) has been a continuing interest of the Museum. In 1970 the Museum received Hopper's entire artistic estate of more than 2,000 works as a bequest from his widow. A three-year grant from the Andrew W. Mellon Foundation enabled the Museum to research all the artist's work for a catalogue raisonné. The results of the research were also presented in this major retrospective which celebrated the 50th Anniversary of the found-

Installation view of "Edward Hopper: The Art and the Artist"; section re-creating Hopper's first solo exhibition at the Whitney Studio Club in 1920.



ing of the Museum and the sixtieth anniversary of Hopper's first one-man show at the Whitney Studio Club. The exhibition of almost 300 works was the first to unite his masterpiece paintings with their preliminary drawings. Among the well-known paintings included were *Lighthouse at Two Lights* (1929), *Early Sunday Morning* (1930), *Cape Cod Evening* (1939), *Gas* (1940), and *Hotel Lobby* (1943), as well as a series of self-portraits that was shown for the first time. The exhibition was accompanied by a major publication by Gail Levin, organizer of the retrospective. The installation was designed by Charles Froom, and the exhibition sponsored by Philip Morris Incorporated and the National Endowment for the Arts. It is now traveling internationally.

Jasper Johns: Three Flags

October 14–19, 1980

This important new acquisition was put on view for one week following the public announcement of its purchase. It was installed by Tom Armstrong.

Concentration: Charles Sheeler

October 21–December 7, 1980

Mrs. Whitney sponsored a one-man exhibition of the work of Charles Sheeler (1883–1965) at the Whitney Studio Club in 1924. In 1969 a major retrospective was shown at the Whitney Museum. This "Concentration" presented many aspects of Sheeler's art, ranging from

Chrysanthemums (1912), which was originally shown in the Armory Show in 1913, to *Bucks County Barn* (1923) and *On a Connecticut Theme* (1958). Twenty prints, photographs, drawings, and paintings were included. Organized by Patterson Sims, who wrote the accompanying catalogue, the exhibition was sponsored by Champion International Corporation.

James Turrell: Light & Space

October 22, 1980–January 1, 1981

James Turrell creates environments in which light and color are used to structure space. By projecting or reflecting artificial light into a confined area, he produces the illusion of dense volume and tangible surfaces. For this exhibition, which was made possible in part by a grant from the National Endowment for the Arts, Turrell created six environments that traced the development of his work since 1967. Organized by Barbara Haskell, the exhibition was accompanied by a catalogue.

Concentration: Ad Reinhardt

December 10, 1980–February 8, 1981

The Whitney Museum has presented the work of Ad Reinhardt (1913–1967) in more than fifteen exhibitions. His work was first acquired in 1953 for the Permanent Collection, which now contains twenty of his paintings and works on paper. Highlighted in this exhibition were gifts from the artist's widow, who over the past five years

James Turrell *Wedgework 3* 1969, fluorescent light installation (left); James Turrell *Light & Space*





has donated numerous works on paper, among them a group of Reinhardt's cartoon-collages of the art world. Also included were drawings in color from the 1940s. Organized by Patterson Sims, who wrote the catalogue, the exhibition was sponsored by Champion International Corporation.

1981 Biennial Exhibition

February 4–April 5, 1981

The Biennial is an invitational survey of some of the most important and provocative work produced in America in the last two years. It is the only exhibition in the country to offer such a broad and in-depth view of recent developments in American art. The 1981 Biennial presented painting, sculpture, photography, film, and video by 115 artists, and for the first time the Biennial included film and video installations, as well as site installations shown by slides. A planning grant from the National Endowment for the Arts enabled Museum curators to travel throughout the United States to view work; the exhibition was sponsored by the American Can Company Foundation and the National Endowment for the Arts. An accompanying catalogue was prepared by the curators of the exhibition: John G. Hanhardt, Barbara Haskell, Richard Marshall, and Patterson Sims. The film selections are being circulated in the United States by The American Federation of Arts.

Concentration: Alexander Calder

February 17–May 3, 1981

Owning more than fifty works by Alexander Calder (1898–1976), the Whitney Museum possesses the most comprehensive collection of the work of this artist. In 1976 the Museum organized the highly acclaimed retrospective "Calder's Universe," which for the first time showed the full range of his achievement. This "Concentration" provided the first occasion since the retrospective's three-year tour for a number of his early abstract wire sculptures—such as *Half-circle*, *Quarter-circle*, and *Sphere* (1932)—and the well-known *Brass Family* (1927), *Pomegranate* (1949), and *Indian Feathers* (1969) to be brought back together in New York. It was highlighted by the inclusion of four recent additions to the collection. Patterson Sims, curator of the exhibition, wrote the accompanying catalogue; the exhibition was sponsored by Champion International Corporation.

Close Portraits

April 14–June 21, 1981

A painter who has developed a personal and unique use of photography as a basis for his images in other media, Chuck Close has transformed the concept of portraiture. This exhibition of 122 works, dating from 1968 (his first *Self-Portrait*) to 1981, offered the first comprehensive

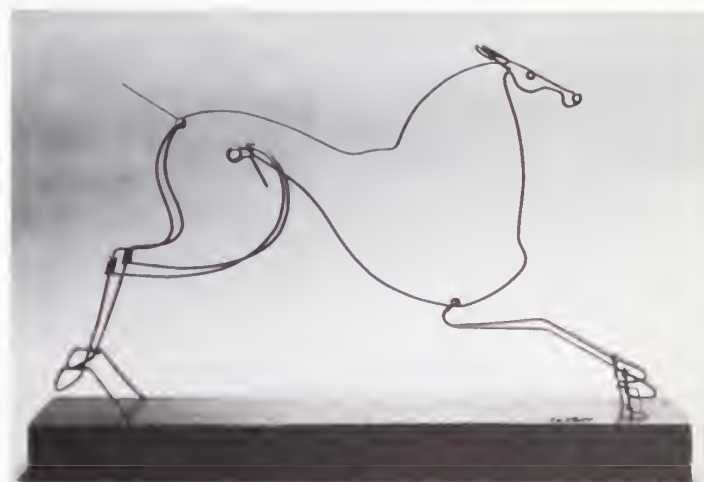
view of Close's achievement. Major large paintings of heads, including *Phil* (1969) from the Permanent Collection of the Whitney Museum, and the just-completed portrait of Stanley were presented thematically with related drawings, pastels, watercolors, etchings, mezzotints, and photographs. "Close Portraits" was organized by the Walker Art Center with the aid of a grant from the National Endowment for the Arts and additional support from The Bush Foundation, Carolyn Foundation, General Mills Foundation, and Minnesota State Arts Board. It was installed at the Whitney Museum by Richard Marshall.

The Boston Tradition: American Paintings from the Museum of Fine Arts, Boston

April 21–June 14, 1981

Many of America's most celebrated artists of the eighteenth and nineteenth centuries have been associated with Boston. Their work was cosmopolitan, romantic, and expressive more of the ideals of American life than of its realities. This exhibition of seventy-eight paintings illustrated that tradition and Boston's contribution to cultural life in the United States. The painters represented worked in and around Boston from the early 1700s through the early 1900s, among them Washington Allston, Joseph Blackburn, John Singleton Copley, Childe Hassam, Martin Johnson Heade, Winslow Homer, Fitz Hugh Lane, John Singer Sargent, and Gilbert Stuart. The exhibition was organized by the Museum of Fine Arts, Boston, and The American Federation of Arts, and was supported by grants from Metropolitan Life Foundation, the National Endowment for the Arts, and the National Patrons of The American Federation of Arts. Jennifer Russell installed the exhibition.

Alexander Calder *Horse*, c. 1928
Wire on wood base, 16 x 23 1/2 x 5 1/2 inches
Gift of Mr and Mrs. Al Hirschfeld, 80.49



OPPOSITE

View of Judy Pfaff, *Dragon*, 1981 (mixed media installation) at the 1981 Biennial Exhibition opening



Decade of Transition: 1940–1950

April 30–July 12, 1981

The 1940s marked a decisive turning point in American art. As the decade opened, realism dominated with the richly painted figurative images of such artists as Yasuo Kuniyoshi, Reginald Marsh, and Ben Shahn. This realism was soon challenged by the development of a personal and emotional abstraction. Influenced by European émigré artists, young American painters like Richard Poussette-Dart, Jackson Pollock, and Mark Rothko reacted against specific realistic references, and against the geometric abstraction that characterized much of the non-objective art of the early 1940s. Abstract Expressionism came to achieve international acclaim and overshadowed the other accomplishments of the decade. This exhibition, presented in a time of general reassessment of the period, offered a comprehensive view of the work of the 1940s selected from the Permanent Collection of the Museum by Patterson Sims. Included were 139 paintings, sculpture, drawings, and prints.

O. Louis Guglielmi:

The Surrealist and Magic Realist Work

May 6–July 5, 1981

This exhibition of eighteen paintings by O. Louis Guglielmi (1906–1956) was selected by Patterson Sims from the larger retrospective of Guglielmi's work organized by the Rutgers University Art Gallery. It was highlighted by the inclusion of the Whitney Museum's *Terror in Brooklyn* (1941), one of his most powerful and best-known works.

Disney Animations and Animators

June 24–September 6, 1981

The first museum exhibition to explore the special characteristics of Disney animation drawing and film presented the greatest achievements of the Disney animators and traced the development of many cartoon figures. The creative process of animation was examined through

the work of seventeen animators. Sequences of drawings, character sketches, layouts, scale models, sketchbooks, test reels, and a film series featuring rarely seen seminal works provided a comprehensive study of the unique qualities of Disney character animation, with emphasis on the highly innovative period 1932–42. Technical and graphic displays identified each stage of animation, from initial drawing to completed cartoon. Designed by SITE, the installation presented the exhibition material in the atmosphere of a movie theater, created with dark walls and silvery lighting. The exhibition was organized by guest curator Greg Ford.

Philip Guston

June 30–September 13, 1981

This retrospective of work by Philip Guston (1912–1980) presented the full range of his accomplishments. The more than seventy paintings and twenty-five drawings spanned fifty years of Guston's career, from his realistic work of the 1930s through his abstractions of the 1950s, to his more familiar cartooned figures begun in the late 1960s. Included were *Dial* (1956), from the Permanent Collection of the Whitney Museum, and *Cabal* (1977), a Promised 50th Anniversary Gift to the Museum. Organized by the San Francisco Museum of Modern Art, the exhibition was sponsored by SCM Corporation and the National Endowment for the Arts, and was installed at the Whitney Museum by Patterson Sims.

Calder's Circus

Continuous

The Circus, begun in Paris in 1926, eventually grew to a full troupe with dozens of performers and animals. For three decades Calder gave Circus performances for friends and special audiences. Calder's *Little Circus*, the 1961 film by Carlos Vilardebo, is a record of the last complete Circus performance presented by Calder, with his wife, Louisa, at the phonograph. Repeated daily showings of the film are made possible by Manufacturers Hanover Trust. The Circus is on extended loan from the estate of the artist.

Georgia O'Keeffe, *Flower Abstraction*, 1924

Oil on canvas, 48 x 40 inches

Promised and Partial 50th Anniversary Gift of Sandra Pataconi, P.71.80

Traveling Exhibitions



Alexander Calder, *Lentil*, 1944
Bronze, 20¼ x 15¼ x 10½ inches
Gift of an anonymous donor in memory of Marcel
Breuer 81.3

*Abstract Paintings from the Whitney Museum of American Art

Organized by Patterson Sims for the Tampa Museum of Art, Tampa, Florida, this exhibition of twenty-eight large-scale paintings dating from the 1950s on by such artists as James Brooks, Giorgio Cavallon, Helen Frankenthaler, and Theodoros Stamos was on view April 26–May 26, 1980. Eighteen Lyrical Abstraction paintings in the exhibition remain on long-term loan through April 26, 1983.

*American Painting of the Sixties and Seventies—The Real, the Ideal, the Fantastic: Selections from the Whitney Museum of American Art

Approximately forty-five paintings of the past two decades, selected from the Museum's Permanent Collection, illustrating such important movements as Pop Art and Color Field painting, were shown in the context of more recent developments. The works were chosen by Patterson Sims for exhibition at the Montgomery Museum of Fine Arts, Alabama, and then for travel. This year the exhibition was shown at Joslyn Art Museum, Omaha, Nebraska, July 25–September 14, 1980; Museum of Fine Arts of St. Petersburg, Florida, Inc., September 28–November 2, 1980; Columbus Museum of Art, Ohio, December 6, 1980–January 11, 1981; Colorado Springs Fine Arts Center, February 1–March 21, 1981; Sierra Nevada Museum of Art, Reno, Nevada, April 11–May 23, 1981.

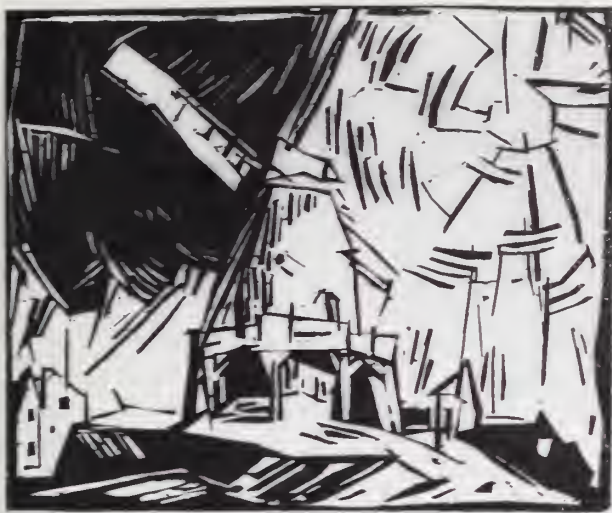
*The Lawrence H. Bloedel Collection

Selected from the Lawrence H. Bloedel Bequest of more than 300 American works received by the Whitney Museum and Williams College Museum of Art in 1977, this exhibition presents forty paintings and works on paper dating from 1900 to the mid-1970s by such artists as Milton Avery, Charles Demuth, Edward Hopper, Robert Indiana, John Marin, Fairfield Porter, Larry Rivers, and Charles Sheeler. Organized by the International Exhibitions Foundation, Washington, D.C. This year the exhibition was shown at The Society of the Four Arts, Palm Beach, Florida, February 14–March 15, 1981; Oklahoma Museum of Art, Oklahoma City, April 15–May 31, 1981; Arkansas Arts Center, Little Rock, June 15–July 31, 1981 (continuing).

Marsden Hartley

This retrospective of work by Marsden Hartley (1887–1943) provided the first opportunity for a comprehensive appraisal of the artist. More than 100 paintings traced his career from 1907 to his last years. Organized by Barbara Haskell, the exhibition, made possible in part by the National Endowment for the Arts, was shown at the Whitney Museum in the spring of 1980. This year it completed its tour of the United States with showings at The Art Institute of Chicago, June 10–August 3, 1980; Amon Carter Museum of Western Art, Fort Worth, Texas, September 5–October 26, 1980;

*Organized exclusively for travel



Lyonel Feininger, *Windmill*, 1919
Woodcut; image 10 x 12 inches, sheet 12 x 18½ inches
Gift of Mr. and Mrs. Sylvan Cole, Jr. 80.55.2

University Art Museum, University of California, Berkeley, November 12, 1980–January 4, 1981; Portland Art Museum, Oregon, January 28–March 8, 1981.

Edward Hopper: The Art and the Artist

This major retrospective, which opened at the Whitney Museum in September 1980 (see Exhibitions), has traveled to Hayward Gallery, London, February 11–March 29, 1981; Stedelijk Museum, Amsterdam, April 24–June 8, 1981 (continuing).

• Edward Hopper: The Formative Years

The extraordinary depth of the collection of works by Edward Hopper bequeathed to the Whitney Museum by his widow, Josephine N. Hopper, enables the Museum to present simultaneously, in various parts of the United States and Europe, three important exhibitions of the artist's work. Drawn entirely from the Permanent Collection, this traveling exhibition consists of fifty prints, twenty-seven drawings, twenty oils, twenty watercolors, and seventy-three original illustrations, dating from 1900 to the early 1930s. Organized by Gail Levin, it has traveled to San Jose Museum of Art, California, October 16–November 30, 1980; Newport Museum and Art Gallery, Newport, Wales, January 10–February 14, 1981; Fruit Market Gallery, Edinburgh, February 28–April 4, 1981; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, West Germany, April 15–May 31, 1981 (continuing).

Edward Hopper: Prints and Illustrations

Edward Hopper supported himself as a commercial illustrator from 1910 to 1924 and worked as a printmaker, executing seventy prints between 1915 and 1928. These two important aspects of his early career, often relating in style or subject matter to his later paintings, were shown together for the first time, along with preparatory

drawings for the prints, at the Whitney Museum in the fall of 1979. Organized by Gail Levin and sponsored by Philip Morris Incorporated and the National Endowment for the Arts, the exhibition has since been traveling throughout the United States. This year it was seen at Fort Worth Art Museum, Texas, May 30–July 6, 1980; Milwaukee Art Center, August 7–September 21, 1980; San Jose Museum of Art, California, October 16–November 30, 1980.

Jan Matulka

This was the first survey of the achievement of Jan Matulka (1890–1972). Matulka, although best known as a teacher, worked as a painter, draftsman, and printmaker in a wide range of styles. His art offers a remarkable barometer of shifts in styles and attitudes in American art from 1915 to 1940. This exhibition, organized by Patterson Sims in cooperation with the National Museum of American Art, opened at the Whitney Museum in December 1979 and has since been traveling. This year it traveled to Birmingham Museum of Art, Alabama, June 15–October 1, 1980; National Museum of American Art, Washington, D.C., November 21, 1980–February 8, 1981.

1979 Biennial Film Programs

Selected by John G. Hanhardt and Mark Segal for the 1979 Biennial Exhibition, the film programs were circulated by The American Federation of Arts to Encounter Cinema, UCLA Film Archives, Los Angeles, July 15–September 26, 1980; Krannert Art Museum, University of Illinois, Urbana-Champaign, September 6–October 25, 1980; Stedelijk Museum, Amsterdam, November 1–16, 1980; International Cultural Centre, Antwerp, Belgium, December 12–19, 1980; Coker College, Hartsville, South Carolina, January 18–April 12, 1981.

1981 Biennial Film Programs

Selected by John G. Hanhardt for the 1981 Biennial Exhibition and circulated by The American Federation of Arts to Northwest Film Study Center, Portland Art Museum, Oregon, June 11–August 29, 1981 (continuing).

David Smith: The Drawings

The first retrospective of drawings by sculptor David Smith (1906–1965), which opened at the Whitney Museum in December 1979, consisted of 140 works representing all periods of his career from 1928 to 1963. Organized by Paul Cummings, it was shown during 1980–81 at The Detroit Institute of Arts, February 1–April 12, 1981.

Masami Teraoka

The first one-man exhibition on the East Coast of work by Masami Teraoka was organized by Richard Marshall and shown at the Whitney Museum in the fall of 1979 before traveling to other museums in the United States. Included were sixteen watercolors representing various themes explored by the artist since 1974 and making satirical comments on the industrialized, consumer-oriented nations of Japan and the United States. This year it was seen at Honolulu Academy of Arts, July 11–August 24, 1980; Newport Harbor Art Museum, Newport Beach, California, September 27–November 23, 1980.

***A Seventies Selection: Works from the Whitney Museum of American Art**

The largest loan from the Whitney Museum to an educational institution consisted of twenty works illustrating the major trends and the diversity of approaches taken by artists in the last decade. Organized with the assistance of Patterson Sims for Miami University Art Mu-

seum, Oxford, Ohio, with support from a grant from the National Endowment for the Arts, the exhibition was on view February 14–June 14, 1981.

***Twentieth-Century Drawings from the Whitney Museum of American Art**

Comprised of seventy-five works acquired by the Whitney Museum since its founding in 1930, this exhibition illustrated the richness and variety of American drawings created during this significant period of art history. The works ranged in date from Glenn O. Coleman's *Street Bathers* of 1906 to H. C. Westermann's *The Sweetest Flower* of 1978. The exhibition, which began circulating in November 1979, was organized by Paul Cummings, who wrote the accompanying catalogue. In 1980–81 "Twentieth-Century Drawings" was shown at Minnesota Museum of Art, St. Paul, June 26–August 10, 1980; J. B. Speed Art Museum, Louisville, Kentucky, October 6–November 17, 1980; Loch Haven Art Center, Inc., Orlando, Florida, January 3–February 15, 1981.

***Visions of New York City**

On the occasion of the twentieth anniversary of the sister-city relationship of New York City and Tokyo, the Whitney Museum sent this special exhibition of twentieth-century American art to Tokyo. On view at the Tokyo Metropolitan Art Museum March 27–May 24, 1981, it was presented under the auspices of the City of New York, the Tokyo Metropolis, and Nippon Television Network. It consisted of more than 100 paintings, drawings, and prints by forty-nine artists closely identified with New York City. The works were selected by Jennifer Russell from the collections of The Brooklyn Museum, The Metropolitan Museum of Art, The Museum of Modern Art, and the Whitney Museum of American Art, as well as from other public and private collections. Accompanying the exhibition was a catalogue printed in Japanese and English with an essay by Alfred Kazin and introductions by The Honorable Edward I. Koch, Mayor of the City of New York, and Tom Armstrong.

Installation view of "David Smith: The Drawings" at the Serpentine Gallery, London.



The New American Filmmakers Series



William Anastasi: *Transfer* 1968 video installation in William Anastasi: *Concurrences*

Exhibitions of Independent Film and Video

Robert Frank

September 16–21, 1980

Life Dances On (1980) by Robert Frank
Conversations in Vermont (1969) by

Robert Frank

*About Me: A Musical Film about Life in
New York City* (1971) by Robert Frank

Cocksucker Blues (1972) by Robert
Frank and Danny Seymour

September 23–28, 1980

Pull My Daisy (1959) by Robert Frank
and Alfred Leslie

Keep Busy (1975) by Robert Frank and
Rudy Wurlitzer

Me and My Brother (1965–68) by Robert
Frank

Al Robbins

October 3–19, 1980

* *ANTICATA STROPHE* (1980) by Al
Robbins

Chevrolet Training Film: *The Remake*

October 24–26, 1980

Chevrolet Training Film: The Remake
(1978–80) by Chip Lord and Phil
Garner (performances)

October 28–November 2, 1980

* *Chevrolet Training Film: The Remake*
(1978–80) by Chip Lord and Phil
Garner

Beryl Korot

November 6–18, 1980

* *Dachau 1974* (1975) by Beryl Korot
(installation)

November 22–December 7, 1980

* *Text and Commentary* (1977) by Beryl
Korot (installation)

The Freudian Text

December 9–14, 1980

*On the Marriage Broker Joke as Cited
by Sigmund Freud in Wit and Its
Relation to the Unconscious, or Can
the Avant-Garde Artist Be Wholed?*
(1978–81) by George Landow

Sigmund Freud's Dora (1979) by
Anthony McCall, Claire

Pajaczowska, Andrew Tyndall, and
Jane Weinstein

Raw Nerves: A Lacanian Thriller (1979)
by Manuel De Landa

The Story of Anna O. (1979) by Terrel
Seltzer

Kenneth Anger

December 16–21, 1980

* *Kustom Kar Kommandos* (1965) by
Kenneth Anger

Scorpio Rising (1963) by Kenneth Anger
Invocation of My Demon Brother (1969)

by Kenneth Anger

Puce Moment (1949) by Kenneth Anger

Lucifer Rising (1980) by Kenneth Anger

* Denotes video



Richard Diebenkorn, *Untitled*, 1980
Oil on paper, 38 x 25 inches
Gift of Joel and Anne Ehrenkranz 80.41

Jon Jost

December 23–28, 1980

Chameleon (1978) by Jon Jost, with Bob
Glaudini

December 30, 1980–January 4, 1981

*Speaking Directly: Some American
Notes* (1972–73) by Jon Jost

William Anastasi: Coincidents

January 6–25, 1981

**Coincidents* (installations)

1981 Biennial Exhibition: Film

February 4–April 12, 1981

Kenneth Anger, James Benning, Stan
Brakhage, Robert Breer, Benni Efrat,
Hollis Frampton, Robert Frank, Ernie
Gehr, Barry Gerson, Bette Gordon,
Larry Gottheim, Martha Haslanger,
David Haxton, Ken Jacobs, George
Landow, Andrew Noren, Yvonne
Rainer, Paul Sharits, Stuart Sherman,
Chick Strand

***1981 Biennial Exhibition: Video**

February 4–April 12, 1981

William Anastasi, Barbara Buckner,
Peter D'Agostino, Kit Fitzgerald,
Howard Fried, Davidson Gigliotti,
Frank Gillette, Shalom Gorewitz, Taka
Imura, Nam June Paik, John Sanborn,
Buky Schwartz, Sally Shapiro, Robert
Snyder, William Viola

Time Zones

April 17–May 10, 1981

**Time Zones* (1980) by Ira Schneider,
with Tom Zafian (installation)

Douglas Davis

May 16, 1981

**Double Entendre. Two Sites Two Times
Two Sides (For Roland Barthes)* (1981)
by Douglas Davis (performance)

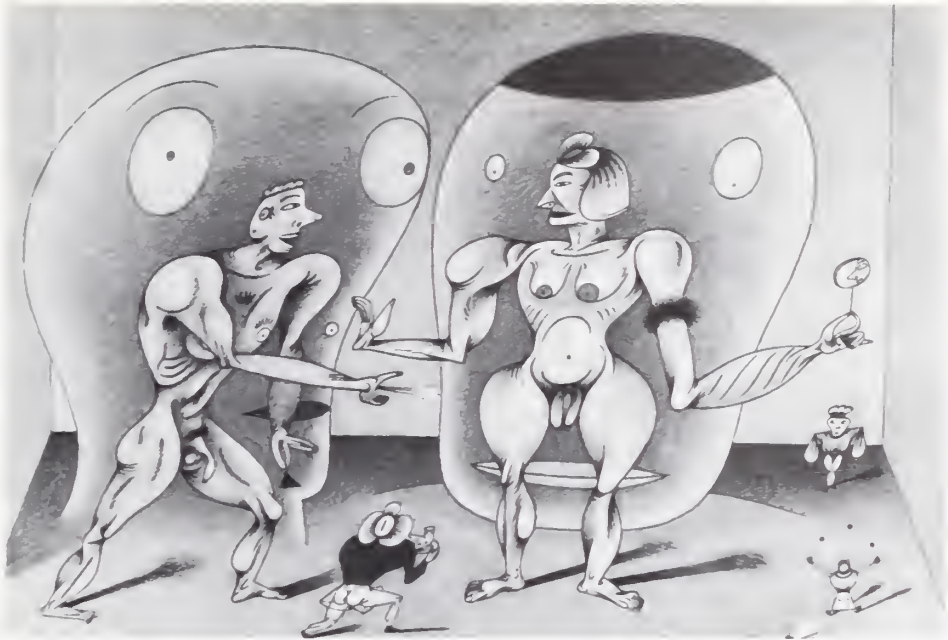
May 19–24, 1981

**Douglas Davis* (installation)

Francesc Torres

May 30–June 18, 1981

**The Head of the Dragon* (1981) by
Francesc Torres (installation)



Jim Nutt, *Hi—I'm So Happy (If A Bit Silly)*, 1981
 Pastel, graphite, and colored pencil on paper, 10 $\frac{7}{8}$ x 16 inches
 Gift of Philip Morris Incorporated 81.15

Publications

Books and Catalogues

Alexander Calder: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 54 black-and-white illustrations. Made possible by Champion International Corporation.

Calder Calendar 1981 by Jean Lipman, with Doris Palca. Appointment calendar based on one Alexander Calder designed. 128 pages; 55 illustrations (40 in color).

Stuart Davis: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 30 illustrations, color cover. Made possible by Champion International Corporation.

Edward Hopper: The Art and the Artist by Gail Levin. 320 pages; 543 illustrations (280 in color). Published in association with W. W. Norton & Company.

1981 Biennial Exhibition by Whitney Museum curators. 160 pages; 114 black-and-white illustrations.

Ad Reinhardt: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 28 illustrations, color cover. Made possible by Champion International Corporation.

Charles Sheeler: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 28 illustrations, color cover. Made possible by Champion International Corporation.

James Turrell: Light & Space by Melinda Wortz; commentaries by James Turrell. 48 pages; 35 black-and-white illustrations.



Steve Keister, *U.S.O. #68*, 1981
 Zebra skin and acrylic on wood, 24 x 22 x 33 inches
 Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 81.14

Posters

"The Boston Tradition: American Paintings from the Museum of Fine Arts, Boston." Color reproduction of John Singer Sargent's *Mrs. Fiske Warren and Her Daughter Rachel* (1903). 37 x 22½". Published for the Whitney Museum by The American Federation of Arts.

"Close Portraits." Reproduction of *Large Phil Fingerprint/Random* (1979). 39½ x 26". Published for the Whitney Museum by Pace Editions, Inc.

"Concentrations." A series of eight color posters illustrating Charles Burchfield's *Noontide in Late May* (1917), Stuart Davis' *Place Padeloup* (1928), Gaston Lachaise's *Dolphin Fountain* (1924), Maurice B. Prendergast's *Madison Square* (c. 1901), Ad Reinhardt's *Number 30* (1938), Charles Sheeler's *Interior* (1926), John Sloan's *The Picnic Grounds* (1906–7), and Alexander Calder's *Big Red* (1959). The first seven posters measure 34½ x 24"; the Calder poster, 33 x 44". Made possible by Champion International Corporation.

"Disney Animations and Animators." Reproduction of a series of color animation drawings from *Thru the Mirror* (1936). 12½ x 53".

"Edward Hopper: The Art and the Artist." Color reproduction of *Early Sunday Morning* (1930). 32 x 39¾".

Brochures

The following free gallery brochures were distributed to visitors:

Decade of Transition: 1940–1950 by Patterson Sims

Disney Animations and Animators by John G. Hanhardt

Edward Hopper: The Art and the Artist by Gail Levin; made possible by Philip Morris Incorporated

1981 Biennial Exhibition floor plan and film/video schedule; made possible by the American Can Company Foundation and the National Endowment for the Arts

James Turrell: Light & Space floor plan

The following free *Gallery Guides for Young People*, prepared by the Public Education department and designed and printed courtesy of Manufacturers Hanover Trust, were distributed:

1981 Biennial Exhibition

James Turrell: Light & Space

Public Education

Seminars with Artists

A course consisting of twelve two-hour seminars is offered to students of art and art history each semester. Following are the artists and critics who conducted the seminars during the fall 1980 and the spring 1981 semesters:

Vito Acconci	Jan Groover
Nicholas Africano	Hans Haacke
Laurie Anderson	Nancy Holt
William Bailey	Neil Jenney
Trisha Brown	Steve Keister
John Cage	Brenda Miller
Christo	Elizabeth Murray
Chuck Close	Judy Pfaff
Douglas Davis	Yvonne Rainer
Benni Efrat	Steve Reich
Rafael Ferrer	Jackie Winsor
Philip Glass	

Gallery Talks

Gallery talks with Museum curators were given on Thursdays at 4:30, intended primarily for college students. These were made possible by a grant from the Helena Rubinstein Foundation.

Weekend gallery talks on Saturdays and Sundays at 2:00 and 3:30 are made possible by a grant from The Joe and Emily Lowe Foundation. Docents this year were Ruth Ann Appelhof, Barbara Guggenheim, Jacqueline Meisel, Edward Scher, and Eileen Wilkinson.

Artreach

Artreach has been introducing New York school children to American art at the Whitney Museum since 1977 through the generosity of Mrs. Laurance S. Rockefeller, who has funded the program. This art program for young people has two basic elements: a well-conceived curriculum and an effective instructor. Sharon Fishel, a teacher and artist, visits public- and private-school classes, where she shows slides of works in the Permanent Collection of the Museum, and provokes discussion during which students are given the opportunity to respond to the works. A follow-up guided visit to the Museum to see the original works of art is encouraged, and many classes have scheduled their first museum trip because of these visits. In four years Artreach has moved from a pilot project to a part-time program that contributes substantially to the art education of a large number of children in New York City. It has proven as engaging for teachers as it has for students. Requests for visits to classrooms as well as for outings to the Whitney Museum have grown because of their enthusiasm. Today the program reaches approximately 1,500 students and fifty teachers in twenty-five schools.

Independent Study Program

Helena Rubinstein Fellows in Art History and Museum Studies

Ruth Ann Appelhof
Syracuse University
Mark Hinderaker
University of New Mexico
Ann-Marie Lucke
University of Oregon
Micki McGee
University of California, San
Diego
Catherine Queloz
University of Geneva
William Quinn
Trinity College, University of
Dublin
Berenice Reynaud
New York University
Lisa Weber
Brown University
Karl Willers
College of Wooster

Studio Independent Study Program Participants

Solveig Adalsteindottir
The Icelandic College of Arts and
Crafts, Reykjavik
Douglas Beer
École Supérieure d'Art Visuel,
Geneva
Carla Bengston
Tyler School of Art, Temple
University
Joan Blair
Bennington College
Manuel Caldes
Escola Superior de Belas Artes,
Lisbon
Lisa Chapman
Parsons School of Design
Régine Civelli
École Nationale Supérieure des
Beaux-Arts, Paris
Marsha Darby
Hartford School of Art
Andrea Dorman
Minneapolis College of Art and
Design
Doug Eisenstark
The Art Institute of Chicago
Brigitte Engler
École Nationale Supérieure des
Beaux-Arts, Paris
Nina Fonaroff
Massachusetts College of Art
Robert Glaubit
Temple University
Felix Gonzalez
Pratt Institute
Darragh Henegan
Parsons School of Design
Deans Keppel
State University of New York,
College at Buffalo
Jon Kessler
State University of New York,
College at Purchase
Charles Long
Philadelphia College of Art
Yong Soon Min
University of California, Berkeley
Marsha Mowery
Parsons School of Design
Mary Patera
Bennington College
Joe Pomar
Princeton University
Dhara Rivera
Hunter College
Jan-Willem Sanders
New York Studio School

Cindy Schwab
Carnegie-Mellon University
Shelly Silver
Cornell University
John Walworth
Tufts University
James Woodside
University of Delaware

Seminars with Artists and Critics

The art history and the studio participants of the Independent Study Program meet together for weekly seminars given by artists and critics selected by the Independent Study Program staff based on particular interests of the students as well as on important events and exhibitions that will be occurring in New York during that semester. Following are the artists and critics who conducted the seminars for the fall 1980 and spring 1981 semesters:

Vito Acconci
Mel Bochner
Trisha Brown
Richard Foreman
Jeremy Gilbert-Rolfe
Philip Glass
Jean-Pierre Gorin
Denise Green
Hans Haacke
Leandro Katz
Barbara Kruger
Lucy R. Lippard
Sylvere Lotringer
Antony McCall
Laura Mulvey
John Newman
Linda Nochlin
Dennis Oppenheim
Jackie Reynal
Martha Rosler
Susan Rothenberg
Richard Serra
George Sugarman
Dan Walworth
Peter Wollen

Downtown Branch

The Downtown Branch of the Whitney Museum presents changing exhibitions and lunch-time performances organized by students in the Independent Study Program. Situated in Lower Manhattan and supported by corporations in the area, the Branch temporarily relocated in the fall of 1980 from Water Street to the former First Precinct Police Station on Old Slip.

Downtown Drive-In

August 28 and 29, 1980

The third annual drive-in, entitled "Desert Nights," was held at the Battery Park City Landfill. The program consisted of *Spiral Jetty* (1970) by Robert Smithson; *Canyon* (1970) by Jon Jost; *Sidewinder's Delta* (c. 1978) by Pat O'Neil; *The Petrified Forest* (1936) by Archie Mayo; *Izy Boukir* (1971) by Nancy Graves; *Lucifer Rising, Part I* (1974) by Kenneth Anger; and *Son of the Sheik* (1926) by George Fitzmaurice. The drive-in was co-sponsored with Creative Time, Inc., and the Lower Manhattan Cultural Council, with technical assistance from Free Media, Inc.

Last Tango at 55

September 15–26, 1980

This lunch-time cabaret marked the closing of the Downtown Branch space at 55 Water Street with a program of music, dance, and theater, concluding with a special evening performance on September 26:

Trio Sonata September 15
Classical music

Zahir Batin September 16
Jazz sextet

Stuart Sherman September 17
Performance

Molissa Fenley September 18
Dance performance

Zephyr Trio September 19
Classical music

Jay Clayton September 22
Jazz quintet

Philip Corner September 23
Contemporary music, with Gamelon, Son of Lion

Jim Self September 24
Dance performance

Boehm Quintette September 25
Classical music

Pat Oleszko September 26
Performance



Isabel Bishop
Double Date Delayed, 1948
Etching, image 5 x 3 inches, sheet 10 x 6 inches
Bequest of Felicia Meyer Marsh 80.11.117



Philip Pearlstein

Female Model on Adirondacks Rocker, Male Model on Floor, 1980

Oil on canvas, 72 x 72 inches

Gift of the Friends of the Whitney Museum of American Art (by exchange), and Painting and Sculpture Committee purchase 80.39

Temples, Tombs, and Angels: Tops of Buildings in Lower Manhattan

November 19–December 31, 1980

An exhibition of photographs, elevations, plans, and models of tops of buildings in Lower Manhattan explored skyline ornamentation dating primarily from 1900 to 1930. A free brochure was published and special walking tours were conducted from high vantage points in conjunction with the exhibition.

American Horizons

January 21–March 11, 1981

A series of free lunch-time performances was presented on Wednesdays:

Rhys Chatham January 21

Duo for Guitar, with slides by Robert Longo

Spalding Gray January 28

Personal History of the American Theater, a dramatic monologue

Geri Atwood and Susan Henle-Christensen

February 4

Dances from *Corner Edition* and a new work-in-progress

Leroy Jenkins February 11

Concert

Presented at Federal Hall and co-sponsored by the Lower Manhattan Cultural Council with the assistance of The Federal Hall Associates and the National Park Service

Dana Reitz February 18

Dance concert

Shirley Henderson February 25

The Miller Family Forward, a narrative performance with slides and music

Cantor Chaskele Ritter March 4

Traditional Jewish religious music

Presented at Federal Hall and made possible with the assistance of The Federal Hall Associates and the National Park Service

David Van Tieghem March 11

Concert

Cinematograph, Newsreel, and Movie—Early Non-Fiction Film

February 9–March 6, 1981

This free lunch-time series presented on Mondays, Tuesdays, Thursdays, and Fridays offered more than fifteen documentaries: early shorts, including Lumière films (1895–96); Pathé newsreels (1917–31); *Lindbergh's Flight* (1927); *Manhatta* (1921) by Paul Strand and Charles Sheeler; *Nanook of the North* (1922) by Robert Flaherty; *Grass* (1925) by Merian C. Cooper and Ernest B. Schoedsack; *Rien que les heures* (1926) by Alberto Cavalcanti; *The Man with a Movie Camera* (1928) by Dziga Vertov; *The Bridge* (1928) and *The Rain* (1929) by Joris Ivens; *A Bronx Morning* (1931) by Jay Leyda; *Ninety Degrees South* (1912–33) by Herbert G. Ponting; *The Wave* (1934–35) by Fred Zinnemann and Gomez Muriel with Paul Strand; *Night Mail* (1936) by John Grierson; and *The River* (1937) by Pare Lorentz. A printed program accompanied the series.

The Prison Show: Realities and Representations

April 21–June 12, 1981

Paintings, sculpture, graphics, films, videotapes, installations, literature, and photographs concerned with the prison experience were shown in the prison cells and muster room of the landmark First Precinct Police Station on Old Slip, renovated by the Branch. A free brochure was published in conjunction with the exhibition.

American Horizons II

April 30–June 24, 1981

Free lunch-time performances showcased a variety of music, dance, poetry, theater performance, and multimedia presentations:

George Lewis April 30

Concert, with Robert Dick

The Bachelors Even May 13

Sound-collage concert, with Kurt Henry and Christian Marclay

Nan Goldin May 21

The Ballad of Sexual Dependency, a slide presentation with popular rock songs

Arnold Dreyblatt and "Arnold's Orchestra of Excited Strings with Special Guests Pipes" May 28

Presented at Federal Hall

George Therese Dickenson and Maggie Higgs June 3

Poems by prison inmates with flute accompaniment, presented in conjunction with the exhibition "The Prison Show: Realities and Representations"

Fiona Templeton June 10

Performance: *Thought/Death*

Sabrina Fung-Culver June 18

Twelfth-century Chinese music transcribed for piano and works by Debussy

Presented at Federal Hall

John Zorn June 24

Improvisations; saxophone, clarinets, and "game calls" with projections by John Maturri

Con-Flicks

June 20–25, 1981

A series of Hollywood movies about prisons and convicts, presented in conjunction with the exhibition "The Prison Show: Realities and Representations," consisted of *The Hoosegow* (1929) by James Parrott; *You Only Live Once* (1937) by Fritz Lang; *The Wrong Man* (1956) by Alfred Hitchcock; *I Am a Fugitive from a Chain Gang* (1932) by Mervin LeRoy; *Women's Prison* (1955) by Lewis H. Seiler; and *White Heat* (1949) by Raoul Walsh. A printed program was produced for the series.



ABOVE:

Panel discussion at the symposium held in conjunction with "Edward Hopper: The Art and the Artist"; left to right, Raphael Soyer, Helen Hayes, the late John Clancy, and Gail Levin.

Special Public Events

Symposia

Edward Hopper: The Art and the Artist

In conjunction with the major Edward Hopper retrospective, a day-long symposium on October 27, 1980, presented an examination of Hopper's career, his work, and its significance by leading artists, writers, and associates of the artist. The program was sponsored by Philip Morris Incorporated and the National Endowment for the Arts.

Gail Levin, Associate Curator, Hopper Collection, Whitney Museum: Introduction

Linda Nochlin, Professor of Art History, Graduate School of the City University of New York: "Edward Hopper and the Imagery of Alienation"

Five Who Knew Hopper

Lloyd Goodrich, former Director of the Whitney Museum and organizer of 1950 and 1964 Hopper retrospectives: "Edward Hopper: Reality and Form"

John Clancy, Director, Frank K. M. Rehn Gallery: "Hopper's Dealer Remembers"

Helen Hayes, actress and only patron to commission a painting from Hopper: "Pretty Penny"

Raphael Soyer, painter and member of editorial committee, with Hopper, of *Reality* magazine: "Reality and Hopper"

Brian O'Doherty (Patrick Ireland), artist and friend of Hopper: "Hopper's Voice"

Anne Coffin Hanson, John Hay Whitney Professor of the History of Art, Yale University: "Hopper's Painting Method and French Tradition"

Artists' Panel with Gail Levin, moderator

William Bailey, painter; Kingman Brewster, Jr., Professor of Art and Director of Graduate Studies in Painting, Yale School of Art; Joel Meyerowitz, photographer; George Segal, sculptor

John Hollander, poet, critic, and Professor of English at Yale University: "Hopper and the Figure of Room"

Goodson Symposium on American Art

The Goodson Symposium on American Art, begun in 1978, is presented annually at the Whitney Museum of American Art through the generosity of Mark Goodson. It is designed to encourage and recognize scholarship in American art from universities and museums. Each year the day-long symposium is divided into two sections, with the morning program for studies of any aspect of American art and the afternoon session devoted to papers on a given subject.

The fourth annual Goodson Symposium solicited papers concerned with "Signs, Symbols, and Linguistic Systems in American Art." The panel of jurors consisted of Lloyd Goodrich, former Director, Whitney Museum; John G. Hanhardt, Curator, Film and Video, Whitney Museum; Barbara Rose, art critic and Curator of Exhibitions and Collections, The Museum of Fine Arts, Houston; and Anthony Vidler, Chairman, International Studies Department, Princeton University.

The following papers were selected for presentation on May 18, 1981, at the Whitney Museum of American Art: H. Nichols B. Clark, Department of Education, National Gallery of Art: "The Art of Francis W. Edmonds (1806–1863): Dutch Sources and American Meanings" Jadviga da Costa Nunes, Ph.D Candidate, Rutgers University; Instructor, Monmouth College: "The Agrarian Myth in Nineteenth-Century American Art" Janice Simon, Ph.D Pre-Candidate, University of Michigan: "Water, Circles, Mind and Nature: John Frederick Kensett and Emersonian Transcendentalism"

Lynne Shapiro, Ph.D Candidate, Brandeis University: "Marsden Hartley: The Importance of Being Dada"
Brian Henderson, Associate Professor, Center for Media Study, SUNY, Buffalo: "Images of Aviation in the Nineteen Thirties: Faulkner and Gorky"
Ann Sass, Ph.D Candidate, Columbia University: "The Elusive Self: Metaphor and Metonymy in the Work of Vito Acconci"
Margi Cohen, The Pace Gallery: "Mathematical Systems in Tony Smith's Sculpture"
Adam Gopnik, Graduate Student, Institute of Fine Arts, New York University: "Sign, System and Sculpture"

Performing Arts

An American Cabaret

As a benefit for the Whitney Museum and Composers' Showcase, a musical evening honoring Mabel Mercer was given at the Museum on January 5, 1981. Among the numerous singers and songwriters who expressed their appreciation of Ms. Mercer in a program of songs that she popularized were Betty Comden and Adolph Green, Dolores Grey, Jerry Herman, Millicent Martin, Sylvia Sims, and Charles Strouse; and Sammy Cahn presented a special award to her from the American Society of Composers, Authors and Publishers (ASCAP). The black-tie event was produced by Donald Smith, conducted by Forrest Perrin, and directed by Edward Stone.

Installation view of "Edward Hopper: The Art and the Artist"



Composers' Showcase

"Steve Reich and Musicians"

January 6, 1981

This ensemble performed Steve Reich's *Variations for Winds, Strings, and Keyboards* and *Octet* as well as the world premiere of Reich's *My Name Is: Ensemble Portrait* (a work-in-progress).

"The Sun Ra Arkestra and Chamber Music"

January 7, 1981

The world premieres of Sun Ra's *Omniverse* performed by the Sun Ra Arkestra and Louise Talma's *Have You Heard? Do You Know?* performed by Susan Davenny Wyner, Barbara Martin, Paul Sperry, and the Contemporary Chamber Ensemble, conducted by Arthur Weisberg, were presented.

"An Evening With Elliott Carter, Lukas Foss, and Earle Brown"

January 8, 1981

Elliott Carter, Lukas Foss, and Earle Brown commented on their music in this program featuring the American premiere of Elliott Carter's *Night Fantasies*, the world premiere of Earle Brown's *Windsor Jams*, Lukas Foss' *Paradigm*, and Gunther Schuller's *Sonata Serenata*. Speculum Musicae, Paul Jacobs, and Barbara Martin participated.

These concerts were presented by Composers' Showcase, Charles Schwartz, Director; assisted by grants from the National Endowment for the Arts, the Fromm Music Foundation at Harvard, and other sources. Lois Meagher acted as manager for the concert series.

Summer Music

Musical performances were presented on Sunday afternoons in the outdoor sculpture court:

L'Arema Ensemble: Pamela Sklar, flute; Joseph Rutkowski, clarinet; Edward Ziegman, bassoon, performed unique arrangements of ragtime, jazz, and popular music.

July 6 and 13, 1980

The Phoenix Ensemble: Stephen Baum, flute; Miriam Lockhart, clarinet; Michael Elliot, bassoon, performed classical and contemporary duos and trios.

July 20 and 27, 1980

Mitchell Korn, composer and twelve-string guitarist, performed works in a variety of styles integrating elements of Eastern and Western music.

August 3, 1980

Sweet Rose Revue: Anna Epstein and Janice Buckner presented a repertoire of American music which included blues, country western, traditional, contemporary, pop, show music, and original songs.

August 10, 1980



Lynda Benglis, *Bravo 2*, 1975–76

Copper, steel, tin, and zinc on plaster, cotton bunting, and aluminum screen, 52 x 21 x 30 inches

Burroughs Wellcome Purchase Fund, Neysa McMein Purchase Award (and purchase) 81.13

The Tobason Trio: Oboists Susan H. Johnson and John Gustafson and bassoonist Braden Toan performed baroque and contemporary music.

August 17, 1980

The Zephyr Trio: Melanie Hudson, flute; Larry Tietze, clarinet; James Jeter, bassoon, presented a varied program of lesser-known works from pre-baroque to contemporary styles.

August 24 and 31, 1980

Mitchell Korn presented a program in a variety of musical styles.

June 7, 1981

Sweet Rose Revue presented a varied repertoire of American music and original songs.

June 14, 1981

L'Arema Ensemble performed arrangements of Mozart, Gershwin, Bernstein, and Joplin.

June 21 and 28, 1981

Membership Events

September 23, 1980

Opening reception for "Edward Hopper: The Art and the Artist" for Whitney Circle, Friends, and Associates

September 24, 1980

Reception for "Edward Hopper: The Art and the Artist" for Individual and Family/Dual members

September 28, 1980

Brunch and lecture by Gail Levin on Edward Hopper for Whitney Circle and Friends

September 30, 1980

Day art tour to the Hudson River Museum, Wave Hill, and the home of Mr. and Mrs. Jan Nadelman for Whitney Circle and Friends

October 22, 1980

Opening reception for "James Turrell: Light & Space" for Whitney Circle and invited guests

October 26, 1980

Brunch and lecture by Melinda Wortz on "James Turrell: Light & Space" for Whitney Circle and Friends

December 17, 1980

Private viewing of *Hopper's Silence*, a film on Edward Hopper by Brian O'Doherty; viewing of "Edward Hopper: The Art and the Artist" for Whitney Circle and invited guests

January 14, 1981

Reception for Corporate Members with viewing of "Edward Hopper: The Art and the Artist"

January 21, 1981

Junior party for benefit of Museum library

February 4, 1981

Supper for artists in 1981 Biennial Exhibition given by Whitney Circle

February 4, 1981

Opening reception for 1981 Biennial Exhibition for Whitney Circle, Friends, and Associates

February 5, 1981

Reception for 1981 Biennial Exhibition for Individual and Family/Dual Members

March 15, 1981

Brunch and discussion of 1981 Biennial Exhibition by Museum curators for Whitney Circle and Friends

April 15, 1981

Opening reception for "Close Portraits" for Whitney Circle, Friends, and Associates

April 22, 1981

Opening reception for "The Boston Tradition: American Paintings from the Museum of Fine Arts, Boston" for Whitney Circle and Friends

April 30, 1981

Opening reception for "Decade of Transition: 1940–1950" for Whitney Circle and Friends

May 6, 1981

Cocktails and talk by Chuck Close on "Close Portraits" for Whitney Circle and Friends

June 24, 1981

Opening reception for "Disney Animations and Animators" for Whitney Circle and Friends



Fritz Glarner *Study for Fondo*, 1962

Pastel on paper, 20 x 14 1/2 inches

Last Purchase Fund and the Charles Simon Purchase Fund 80.44



Rackstraw Downes, *The Tennis Courts in Riverside Park at 119th Street, 1978-80*
Oil on canvas, 18¾ x 46¼ inches
Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 81.2

Acquisitions

July 1, 1980-June 30, 1981

Dimensions are in inches, height preceding width, preceding depth. Dimensions of works on paper are overall, unless noted as sight (measured within the frame or mat opening), or unless both image and sheet size are given. Dimensions of sculpture do not include base unless it is an integral part of the work.

Square brackets indicate titles assigned to works left untitled by the artist.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, 81.7 means the work was the seventh work acquired in 1981. Promised gifts are noted with the letter P and order of the two figures is reversed.

Larry Bell (b. 1939)

Untitled, 1967

Mineral-coated glass and rhodium-plated brass, 20 x 20 x 20

Gift of Howard and Jean Lipman 80.38

Lynda Benglis (b. 1941)

Bravo 2, 1975-76

Copper, steel, tin, and zinc on plaster, cotton bunting, and aluminum screen, 52 x 21 x 30

Burroughs Wellcome Purchase Fund,
Neysa McMein Purchase Award (and purchase) 81.13

John Cage (b. 1912)

30 Drawings by Thoreau, 1974 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)

Silkscreen, 20 x 30

Gift of Calvin Tomkins 80.34.1

Alexander Calder (1898-1976)

Horse, c. 1928

Wire on wood base, 16 x 23⅞ x 5½

Gift of Mr. and Mrs. Al Hirschfeld 80.49

Elephant, c. 1930

Sheet metal on wood base, 3½ x 9¾ x 3⅝

Promised gift of M. H. Lloyd P. 69.80

Le Dompteur et Ses Fouves, 1932

Ink on paper, 21¼ x 20¾

Gift of Howard and Jean Lipman
80.50.2

Two Acrobats, 1932

Ink on paper, 21¼ x 29⅝

Gift of Howard and Jean Lipman
80.50.1

Constellation with Quadrilaterol, 1943

Wood and wire, 15 x 18 x 7¾

50th Anniversary Gift of the Howard and Jean Lipman Foundation,
Inc. 80.28.1

Wooden Bottle with Hairs, 1943

Wood and wire, 22 x 14½ x 10½

50th Anniversary Gift of the Howard and Jean Lipman Foundation,
Inc. 80.28.2

Lentil, 1944
Bronze, 20¼ x 15¼ x 10½
Gift of an anonymous donor in memory
of Marcel Breuer 81.3

Necklace, n.d.
Brass, 10½ diameter
Gift of Sculptotek Inc. 81.10

Chuck Close (b. 1940)
Keith Four Times, 1970
Lithograph, 29⅞ x 79⅞
Gift of Lawrence and Carol
Zicklin 80.47

Stuart Davis (1894–1964)
Study for Egg Beater No. 3, 1928
Graphite and colored pencil on paper,
17 x 21⅜
Charles Simon Purchase Fund 80.46

Richard Diebenkorn (b. 1922)
Ocean Park #125, 1980
Oil on canvas, 100 x 81
Gift of an anonymous donor (by
exchange), Charles Simon Purchase
Fund, and Painting and Sculpture
Committee purchase 80.36

Untitled, 1980
Oil on paper, 38 x 25
Gift of Joel and Anne Ehrenkranz
80.41

Rackstraw Downes (b. 1939)
*The Tennis Courts in Riverside Park at
119th Street*, 1978–80
Oil on canvas, 18¼ x 46¼
Gift of the Louis and Bessie Adler
Foundation, Inc., Seymour M. Klein,
President 81.2

Charles Duncan (1887–1970)
Untitled c. 1920–25
Gouache and watercolor on illustration
board, 20 x 20
Gift of Mr. and Mrs. William A.
Marsteller and the Charles Simon
Purchase Fund 80.45

Lyonel Feininger (1871–1956)
Benz 2, 1919
Woodcut; image 9⅞ x 11⅞, sheet 14 x
19½
Gift of Mr. and Mrs. Sylvan Cole, Jr.
80.55.1

Windmill, 1919
Woodcut; image 10 x 12, sheet 12 x 18½
Gift of Mr. and Mrs. Sylvan Cole, Jr.
80.55.2

Lorser Feitelson (1898–1978)
Magical Space Forms, 1951
Oil on canvas, 57⅞ x 81⅞
Gift of the Los Angeles Art Association
Galleries 80.53

Wood Gaylor (1883–1957)
Bob's Party, Number 1, 1918
Oil on canvas, 20 x 36⅞
Gift of Howard and Jean
Lipman 80.48.1

Lillies of the Field, 1923
Oil on canvas, 13 x 26
Promised gift of Howard and Jean
Lipman P.64.80

Edgewater Boat House, c. 1925
Oil on canvas, 14⅞ x 27
Promised gift of Howard and Jean
Lipman P.68.80

Off to Europe, c. 1925
Oil on canvas, 17 x 26
Promised gift of Howard and Jean
Lipman P.65.80

H.E.F. Auction, 1931
Oil on canvas, 24 x 40
Gift of Howard and Jean
Lipman 80.48.2

Fritz Glarner (1899–1972)
Study for Tondo, 1962
Pastel on paper, 20½ x 13⅞
List Purchase Fund and the Charles
Simon Purchase Fund 80.44

Arshile Gorky (1904–1948)
Nighttime, Enigma and Nostalgia,
c. 1931–32
Ink on paper, 24 x 31
50th Anniversary Gift of Mr. and Mrs.
Edwin A. Bergman 80.54

Robert Graham (b. 1938)
Beach Party, 1966
Colored wax, foam rubber, metal, wood,
and plastic, 8 x 21¼ x 21¼
Gift of Howard and Jean
Lipman 80.37.3

Gertrude Greene (1904–1956)
Untitled I, 1933
Graphite on paper, 13½ x 10⅞
Gift of Martin and Agneta Gruss 81.5

Philip Guston (1913–1980)
Untitled, 1980
Ink on board, 20 x 30
Gift of Mr. and Mrs. William A.
Marsteller and Martin and Agneta
Gruss 81.6

Marsden Hartley (1877–1943)
Sundown by the Ruins, 1942
Oil on masonite, 22 x 28
Gift of Charles Simon 80.51

Jasper Johns (b. 1930)
Three Flags, 1958
Encaustic on canvas, 30⅞ x 45½ x 5
50th Anniversary Gift of the Gilman
Foundation, Inc., the Lauder
Foundation, A. Alfred Taubman, an
anonymous donor (and
purchase) 80.32



Gertrude Greene, *Untitled I*, 1933
Graphite on paper, 13½ x 10⅞ inches
Gift of Martin and Agneta Gruss 81.5

Roy Lichtenstein, *The Reclining Nude*, 1980
 Woodcut; image 28 $\frac{1}{8}$ x 33 $\frac{1}{2}$ inches, sheet 34 $\frac{1}{8}$ x 40
 inches
 Print Purchase Fund 80.43



M.D., 1974 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)
 Die-cut stencil, 22 x 18
 Gift of Calvin Tomkins 80.34.2

Steve Keister (b. 1949)
U.S.O. #68, 1981
 Zebra skin and acrylic on wood, 24 x 22 x 33
 Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 81.14

Roy Lichtenstein (b. 1923)
The Reclining Nude, 1980
 Woodcut; image 28 $\frac{1}{8}$ x 33 $\frac{1}{2}$, sheet 34 $\frac{1}{8}$ x 40
 Print Purchase Fund 80.43

Helen Lundeborg (b. 1908)
Planets, 1937
 Lithograph; image 12 x 9, sheet 16 x 12 $\frac{1}{2}$
 M. Anthony Fisher Purchase Fund 81.17

Robert Morris (b. 1931)
Untitled, 1974 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)
 Silkscreen, 22 x 30
 Gift of Calvin Tomkins 80.34.3

Bruce Nauman (b. 1941)
Caned Dance, 1974 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)
 Lithograph, 22 x 30
 Gift of Calvin Tomkins 80.34.4

Alice Neel (b. 1908)
Pat Whalen, 1935
 Oil on canvas, 27 x 23
 Gift of Dr. Hartley Neel 81.12

Andy Warhol, 1970
 Oil on canvas, 60 x 40
 Gift of Timothy Collins 80.52

Jim Nutt (b. 1938)
Hi—I'm So Happy (If a Bit Silly), 1981
 Pastel, graphite, and colored pencil on paper, 10 $\frac{1}{8}$ x 16
 Gift of Philip Morris Incorporated 81.15

Georgia O'Keeffe (b. 1887)
Flower Abstraction 1924
 Oil on canvas, 48 x 30
 Promised and Partial 50th Anniversary Gift of Sandra Payson P.71.80

Black and White, 1930
 Oil on canvas, 36 x 24
 50th Anniversary Gift of Mr. and Mrs. R. Crosby Kemper 81.9

Claes Oldenburg (b. 1929)
Proposal for a Cathedral in the Form of a Colossal Faucet, Lake Union, Seattle, 1972
 Watercolor, graphite, and colored pencil on paper, 29 x 22 $\frac{7}{8}$
 Gift of Knoll International (and purchase) 80.35

Ed Paschke (b. 1939)
Violencio, 1980
 Oil on canvas, 74 x 96
 Promised gift of Mr. and Mrs. Alan E. Koppel P.2.81

Philip Pearlstein (b. 1924)
Female Model on Adirondocks Rocker,
Male Model on Floor, 1980
 Oil on canvas, 72 x 72
 Gift of the Friends of the Whitney Museum of American Art (by exchange), and Painting and Sculpture Committee purchase 80.39

Jody Pinto (b. 1942)
Skin Tent for a Backbone, 1978
 Watercolor, gouache, graphite, and crayon on paper, 30 x 39 $\frac{3}{4}$
 Promised gift of Norman Dubrow P.1.81

Robert Rauschenberg (b. 1925)
Cunningham Relief, 1974 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)
 Embossing with hand-rubbed halftone, 30 x 22 $\frac{1}{2}$
 Gift of Calvin Tomkins 80.34.5

Ad Reinhardt (1913–1967)
Abstract Painting, Number 33, 1963
Oil on canvas, 60 x 60
50th Anniversary Gift of Fred
Mueller 80.33

Larry Rivers (b. 1923)
Washington Crossing the Delaware, 1960
Oil on canvas, 84 x 108
Gift of Mr. and Mrs. Laurance S.
Rockefeller 80.27

Robert Ryman (b. 1930)
Carrier, 1979
Oil on cotton with metal brackets,
81½ x 78
Purchase, Painting and Sculpture
Committee, and the National
Endowment for the Arts 80.40

Lucas Samaras (b. 1936)
Large Drawing #38, 1966
Colored pencil and graphite on paper,
16¾ x 14
Gift of Howard and Jean
Lipman 80.37.1

Large Drawing #39, 1966
Colored pencil and graphite on paper,
16¾ x 14
Gift of Howard and Jean
Lipman 80.37.2

Joel Shapiro (b. 1941)
Untitled, 1975
Charcoal on paper, 35 x 46
Wilfred P. and Rose Cohen Purchase
Fund 81.16

Richard Shaw (b. 1941)
Mike Goes Back to T, 1980
Glazed porcelain with overglaze
transfers, 41¾ x 13½ x 17½
Burroughs Wellcome Purchase
Fund 81.4

Charles Sheeler (1883–1965)
*Living Room of New York Apartment of
Louise and Walter Arensberg
(Northwest Corner)*, c. 1918
Palladium print; image 7⅝ x 9¼, sheet
8 x 10
Gift of James Maroney and Suzanne
Fredericks 80.30.3

*Living Room of New York Apartment of
Louise and Walter Arensberg (Section
of East Wall)*, c. 1918
Palladium print; image 7⅝ x 9¼, sheet
8 x 10
Gift of James Maroney and Suzanne
Fredericks 80.30.2

*Living Room of New York Apartment of
Louise and Walter Arensberg (Section
of South Wall)*, c. 1918
Palladium print; image 7⅝ x 9¼, sheet
8 x 10
Gift of James Maroney and Suzanne
Fredericks 80.30.4

*Living Room of New York Apartment of
Louise and Walter Arensberg
(Southeast Corner)*, c. 1918
Palladium print; image 7⅝ x 9¼, sheet
8 x 10
Gift of James Maroney and Suzanne
Fredericks 80.30.1

Robert Ryman, *Carrier*, 1979
Oil on cotton with metal brackets, 81½ x 78 inches
Purchase, Painting and Sculpture Committee, and the National Endowment for the Arts 80.40



Charles Simonds (b. 1945)

Dwellings, 1981

Clay, sand, sticks, stones, wood, plaster, cloth, and chicken wire; three parts: Part I, 17¾ x 39½ x 29; Part II, 10⅝ x 29⅝ x 7¼; Part III, 8 x 29 x 13¾

Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 81.11.1–3

David Smith (1906–1965)

Running Daughter, 1956

Painted steel, 100½ x 37 x 17½

Promised and Partial 50th Anniversary Gift of Mr. and Mrs. Oscar Kolin P.70.80

Richard Stankiewicz (b. 1922)

Untitled, 1959

Steel, 25 x 18 x 14

Gift of Howard and Jean Lipman 80.37.4

Frank Stella (b. 1936)

Sanbornville III, 1966

Fluorescent alkyd and epoxy paint on canvas, 104 x 146

Promised and partial gift of Joseph A. Helman P.72.80

Furg, 1975 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)

Silkscreen and offset lithograph, 17 x 22

Gift of Calvin Tomkins 80.34.6

Myron Stout (b. 1908)

Untitled, c. 1957–63

Charcoal on paper, 25 x 18⅞

Gift of Martin and Agneta Gruss and the National Endowment for the Arts 80.42

Albert Swinden (1901–1961)

Sketch for Mural, Williamsburg

Housing Project, c. 1936

Gouache on board, 11 x 21¾

John I. H. Baur Purchase Fund and M. Anthony Fisher Purchase Fund 81.1

Bradley Walker Tomlin (1899–1953)

Number 2—1950, 1950

Oil on canvas, 54 x 42

Gift of Mr. and Mrs. David Rockefeller in honor of John I. H. Baur 81.8

Andy Warhol (b. 1925)

Merce, 1974 (from *A Portfolio of Seven Prints Recording Collaborations with the Merce Cunningham Dance Company*)

Photo-silkscreen on floral paper, 30 x 20

Gift of Calvin Tomkins 80.34.7

Max Weber (1881–1961)

Forest Scene, 1911

Watercolor and graphite on paper, 12½ x 8

Gift of the H. van Ameringen Foundation and the Felicia Meyer Marsh Purchase Fund 81.7



Frank Stella, *Sanbornville III*, 1966

Fluorescent alkyd and epoxy paint on canvas, 104 x 146 inches

Promised and partial gift of Joseph A. Helman P.72.80

The Marsh Bequest

On August 7, 1978, the Whitney Museum received an outstanding collection of over 850 works by Reginald Marsh (1898–1954) as the bequest of his widow, Felicia Meyer Marsh. Included were 30 paintings and 450 drawings and sketches, as well as sketchbooks, photographs, and a group of works by the Marshes' contemporaries and friends—Isabel Bishop, Guy Pène du Bois, John Koch, Yasuo Kuniyoshi, John Sloan, and Raphael Soyer, among others. It comprises the third largest gift in the Museum's history, exceeded only by Gertrude Vanderbilt Whitney's original gift in 1930 and the Josephine N. Hopper bequest of 1970. This gift made the Museum the owner of the most significant collection of works by Marsh, whose long association with the Museum began with his involvement with the Whitney Studio Club in 1924.

Selections from the bequest were exhibited at the Museum in 1979 and listed in the *Bulletin* for 1978–80. The following list includes all the works in the bequest which have been catalogued and formally accessioned as of June 30, 1981.

Peggy Bacon (b. 1895)
Lunch No. 4—Cusford, 1928
Lithograph; image 5½ x 11, sheet 11¼ x 16
80.31.115

Portrait of Reginald Marsh, 1932
Pastel on canvas, 22 x 18
80.31.17

Isabel Bishop (b. 1902)
At the Base of the Flagpole, c. 1928
Etching; image 5 x 6, sheet 7½ x 10
80.31.120

Youth, c. 1928
Etching; image 6 x 4, sheet 10¼ x 7¼
80.31.119

On the Street, 1934
Etching; image 10¼ x 4½, sheet 14½ x 7½
80.31.121

Study for Nude in Interior, c. 1947
Verse (Seated Nude), c. 1934
Ink on paper, both sides, 14 x 10
80.31.116

Double Date Delayed, 1948
Etching; image 5 x 3½, sheet 10 x 6¼
80.31.117

14th Street Oriental, 1950
Etching; image 6 x 4, sheet 11¼ x 8
80.31.118

Guy Pène du Bois (1884–1958)
Portrait of Felicia, n.d.
Oil on illustration board, 10¼ x 9¼
80.31.122

John Koch (1909–1978)
Portrait of Felicia and Reginald Marsh, n.d.
Oil on canvas, 30 x 25
80.31.18

Yasuo Kuniyoshi (1889–1953)
Morning Glory and Weeds, 1922
Ink on paper, 15¼ x 11¼
80.31.124

Bullfight, 1928
Lithograph, 9¼ x 12¾ (sight)
80.31.123

Edward Laning (1906–1981)
[*Two Angels in Stairwell*], n.d.
Gouache on paper, 12¼ x 9¼
80.31.126

[*View of Compo SS. Giovanni e Paolo, Venice*], n.d.
Gouache and ink on paper, 15 x 20
80.31.125

Reginald Marsh (1898–1954)
[*Forty-five Minute Drawing of a Seated Woman*], 1925
Charcoal on paper, 13 x 10
80.31.77

[*Woman Seated on Stool*], 1925
Ink and pencil on paper, 12 x 9
80.31.56

[*Drawing of Woman with Scarf and Self-Portrait Sketch*], 1926
Pencil and charcoal on paper, 13¼ x 9¼
80.31.74

[*Portrait of a Woman with Braids*], 1926
Charcoal on paper, 13¼ x 9¼
80.31.54

[*Sketch of Académie de la Grande Chaumière*], 1926
Charcoal on paper, 9¼ x 13¼
80.31.60

[*Sketch of Santa Croce, Firenze*], 1926
Charcoal on paper, 9 x 11¼
80.31.35

[*Sketch of Tomb of Giuliano de' Medici*], 1926
Charcoal on paper, 9 x 11¼
80.31.75

[*Woman Knitting*], 1926
Ink on paper, 8¼ x 10
80.31.65

Self-Portrait, c. 1926
Oil on panel, 18¼ x 14¼
80.31.1

Death Avenue, 1927
Oil on canvas, 30 x 40
80.31.2



Isabel Bishop
On the Street, 1934
Etching; image 10¼ x 4¼ inches,
sheet 14½ x 7½ inches
Bequest of Felicia Meyer Marsh, 80.31.121

Lunch, 1927 Oil on canvas, 24 x 36 80.31.3	Study for Coney Island Beach, 1934 Ink on paper, 9 $\frac{7}{8}$ x 14 80.31.105	Metropolitan Opera House, 1939 Pencil and watercolor on paper, 8 $\frac{3}{4}$ x 9 $\frac{1}{4}$ 80.31.127
Untitled (Skyline of New York), c. 1927 Oil on canvas, 24 x 36 80.31.4	Study for Discussion, 1934 Crayon on paper, 9 x 12 80.31.33	Study for Coney Island Beach, 1939 Chinese ink and watercolor on paper, 11 x 13 $\frac{1}{4}$ 80.31.90
Crowd on o Street ot Coney Island, c. 1928 Oil on canvas, 24 x 36 80.31.5	Architectural sketch for High Yoller, c. 1934 Pencil and crayon on paper, 14 x 16 $\frac{7}{8}$ 80.31.43	Study for Felicio, 1939 Pencil on paper, 6 x 4 80.31.73
Locomotive Wotering, c. 1928 Oil on canvas, 30 x 40 80.31.6	Architectural study for High Yoller, c. 1934 Ink and pencil on paper, 14 $\frac{1}{2}$ x 16 $\frac{1}{8}$ 80.31.69	[Hot Displayed], c. 1939 Pencil on paper, 11 $\frac{3}{4}$ x 9 80.31.96
Men Drilling, c. 1928 Oil on canvas, 20 x 30 80.31.7	Architectural study for High Yoller, c. 1934 Ink and pencil on paper, 17 $\frac{1}{4}$ x 18 $\frac{1}{4}$ 80.31.70	Study for Coney Island Beach, 1940 Pencil on paper, 10 x 14 80.31.88
People Seoted ond Standing on Subway, c. 1928 Oil on canvas, 30 x 40 80.31.8	Sketch for High Yoller, c. 1934 Charcoal on cardboard, 16 $\frac{5}{8}$ x 14 $\frac{1}{2}$ 80.31.68	Study for Drum Mojorette, 1940 Crayon on paper, 11 $\frac{7}{8}$ x 9 80.31.20
Subway, c. 1928 Oil on canvas, 36 x 48 80.31.9	Study for Coney Island Beach, c. 1934 Chinese ink on paper, 13 $\frac{3}{4}$ x 15 $\frac{3}{4}$ 80.31.104	[Merry-Go-Round], c. 1940 Ink on paper, 9 x 14 $\frac{1}{4}$ 80.31.40
Study for Skyline from Governor's Island, 1929 Ink on paper, 10 x 13 80.31.114	Study for U.S. Morine, c. 1934 Ink on paper, 9 x 7 80.31.28	Study for Deodmon's Curve, c. 1940 Chinese ink on paper, 6 $\frac{1}{2}$ x 9 $\frac{5}{8}$ 80.31.80
Study for New York City from Governor's Island, 1930 Ink on paper, 8 $\frac{1}{8}$ x 12 $\frac{3}{4}$ 80.31.30	Sketch for Mochinery under Penn Stotion, N.Y.C., the R.M.S. from Truck to Troin, U.S. Post Office Mural, Washington, D.C., c. 1935 Ink on paper, 9 x 11 $\frac{1}{4}$ 80.31.39	Study for Girl in Fur Jocket Reoding Tobloid, c. 1940 Pencil on paper, 11 $\frac{1}{4}$ x 9 80.31.97
Sketch for Twenty-Cent Movie, c. 1930 Ink on paper, 6 x 9 80.31.26	Sketch for S.S. President, Removing Moilbogs from o Liner, U.S. Post Office Mural, Washington, D.C., c. 1935 Ink on paper, 9 x 11 $\frac{1}{4}$ 80.31.38	Study for Prometheus, c. 1940 Pencil on paper, 7 $\frac{1}{4}$ x 8 $\frac{3}{4}$ 80.31.37
[Lower Monhotton], 1932 Pencil on paper, 10 x 14 80.31.78	Study for A Morning in Moy, 1936 Ink on paper, 9 x 11 $\frac{7}{8}$ 80.31.64	Two sketches for Deodmon's Curve, c. 1940 Pencil on paper, 15 x 11 $\frac{5}{8}$ 80.31.25
Sketch for Bread Line—No One Hos Starved, 1932 Pencil on paper, 8 $\frac{1}{2}$ x 14 80.31.29	Study for Bottery Belles, 1938 Verso: [Two Couples on o Ferry with Tugboot ond Buoy], n.d. Chinese ink on paper, both sides, 14 x 19 $\frac{5}{8}$ 80.31.107	[Zoydo in Subway], c. 1940 Pencil on paper, 8 x 4 $\frac{1}{8}$ 80.31.45
Study for BMT, 14th Street, 1932 Pencil on paper, 11 $\frac{3}{4}$ x 9 80.31.24	Study for People's Follies, 1938 Ink on paper, 9 x 12 80.31.86	Study for Three Girls on o Chicken, c. 1941 Pencil on paper, 8 $\frac{3}{8}$ x 10 $\frac{7}{8}$ 80.31.98
[Reclining Nude], 1933 Crayon on paper, 12 $\frac{1}{4}$ x 16 $\frac{1}{2}$ 80.31.128	Study for Girl with Umbrello, c. 1938 Pencil on paper, 12 x 9 80.31.103	Sketch for Coney Island Beach, 1942 Ink on paper, 9 x 12 80.31.93
Study for Union Square, 1933 Pencil on paper, 9 $\frac{3}{4}$ x 8 80.31.42	[Drum Mojorette and Morsholl Spirit], 1939 Pencil on paper, 7 $\frac{3}{4}$ x 11 $\frac{5}{8}$ 80.31.32	Study for Coney Island Beach, 1942 Pencil on paper, 9 x 11 $\frac{3}{4}$ 80.31.99
Ten Cents a Dance, 1933 Tempera on panel, 36 x 48 80.31.10	Felicio, 1939 Engraving; image 3 $\frac{7}{8}$ x 2 $\frac{15}{16}$, sheet 5 $\frac{3}{8}$ x 3 $\frac{3}{4}$ 80.31.129	Study for Coney Island Beach, 1942 Ink on paper, 10 $\frac{1}{4}$ x 12 $\frac{5}{8}$ 80.31.106
Union Square, 1933 Lithograph; image 13 $\frac{1}{2}$ x 8 $\frac{1}{4}$, sheet 16 x 11 $\frac{1}{2}$ 80.31.130		[On Beach and Two Standing Figures], 1943 Pencil on paper, 9 x 11 $\frac{7}{8}$ 80.31.91



Reginald Marsh. *Study for Skyline from Governors Island*, 1929
Ink on paper, 10 x 13 inches
Bequest of Felicia Meyer Marsh 80.31.114

[*Seated Man and Walking Woman*], 1943

Watercolor and Chinese ink on paper,
10 $\frac{1}{8}$ x 8 $\frac{1}{2}$
80.31.92

Study for Spooks, 1943

Pencil on paper, 13 $\frac{1}{4}$ x 17
80.31.87

Study for Swinging Chairs, 1943

Ink on paper, 11 x 8 $\frac{1}{2}$
80.31.71

[*Sketches after Rubens*], 1944

Ink on paper, 8 $\frac{1}{2}$ x 5 $\frac{1}{2}$
80.31.141

Study for Coney Island Beach #2, 1944

Chinese ink on paper, 5 $\frac{1}{2}$ x 8 $\frac{1}{4}$
80.31.140

Study for Swings, 1944

Ink on paper, 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$
80.31.134

[*Girl Walking toward Right*], 1945

Chinese ink on paper, 13 $\frac{1}{2}$ x 8 $\frac{1}{2}$
80.31.100

[*Four Figures on a Beach*], 1946

Chinese ink on paper, 12 x 9
80.31.83

[*Woman Walking*], 1946

Chinese ink and watercolor on paper,
10 $\frac{1}{4}$ x 8 $\frac{1}{2}$
80.31.132

[*Two Figures on a Beach*], c. 1946

Chinese ink on paper, 4 $\frac{1}{2}$ x 6
80.31.84

Oct. 31 '50, 1950

Ink on paper, 11 x 14
80.31.133

[*Two Women*], 1951

Watercolor and ink on paper, 10 $\frac{1}{2}$ x 11
80.31.62

*Sketches for Swinging Chairs and three
other compositions*, c. 1951

Pencil and ink on paper, 10 x 14
80.31.36

Beach Scene, 1952

Chinese ink on paper, 22 $\frac{1}{4}$ x 30 $\frac{1}{2}$
(sight)
80.31.12

*Coney Island Beach—Ballet—Girl
Pirouetting*, 1952

Chinese ink on paper, 21 $\frac{1}{2}$ x 29 $\frac{1}{2}$
80.31.13

Matinee, 1952

Oil on panel, 48 x 11 $\frac{1}{2}$
80.31.14

[*Study of a Sculpture of a Madonna*],
1952

Chinese ink and watercolor on paper,
10 $\frac{1}{2}$ x 9 $\frac{1}{4}$
80.31.76

The Bowery—Strokey's Bar, 1953

Tempera on panel, 30 x 24
80.31.15

No Turns Permitted, 1954

Tempera on panel, 47 $\frac{1}{4}$ x 12
80.31.16

[*Abstract Heads*], n.d.

Verso: [Sketch of Seated Man], n.d.
Charcoal on paper, both sides, 13 x 10
80.31.58

[*Clothed, Seated Female Figure*], n.d.

Pencil on paper, 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$
80.31.22

Coney Island Beach, n.d.

Chinese ink on paper, 22 x 30
80.31.11

[*Drawing of a Theater Box-Office*], n.d.

Chinese ink on paper, 8 $\frac{1}{2}$ x 10 $\frac{1}{4}$
80.31.79

[*Elephant*], n.d.

Verso: [Sketches of a Hippopotamus],
n.d.

Pencil on paper, both sides, 11 $\frac{1}{4}$ x 14 $\frac{1}{4}$
80.31.57

[*Four Sketches of an Embracing Couple
with Third Person*], n.d.

Pencil and ink on paper, 10 $\frac{1}{2}$ x 8
80.31.47



Reginald Marsh, Study for Coney Island Beach, 1934
Ink on paper, 9 $\frac{7}{8}$ x 14 inches
Bequest of Felicia Meyer Marsh 80.31.105

[Four Sketches of Two Figures
Embrocing, Talking to a Third], n.d.
Ink on paper, 10 $\frac{1}{4}$ x 8
80.31.44

[Frazen Custord Stond], n.d.
Crayon on paper, 9 x 11 $\frac{1}{2}$
80.31.41

[Mole Nude on a Stool], n.d.
Charcoal and chalk on paper, 12 x 9
80.31.113

[Mon Standing Looking Right], n.d.
Crayon on paper, 18 x 12
80.31.82

A Model far 10¢, n.d.
Ink on paper, 9 x 11 $\frac{1}{2}$
80.31.102

[Nude Mole Figures] and sketch for
Prametheus, n.d.
Pencil on paper, 12 x 9
80.31.27

[Oyster House], n.d.
Pastel, ink, and gouache on cardboard,
11 $\frac{1}{8}$ x 8
80.31.50

[People in Subway with Grid], n.d.
Pencil on paper, 10 $\frac{1}{2}$ x 8 $\frac{1}{4}$
80.31.101

[People on Street in Front of Shop
Window], n.d.
Chinese ink on paper, 4 $\frac{1}{4}$ x 6 $\frac{1}{8}$
80.31.131

[Perspective Study with Figure Sketch],
n.d.
Pencil on paper, 11 $\frac{1}{4}$ x 8 $\frac{5}{8}$
80.31.46

[Portroit Drawing of a Man], n.d.
Charcoal on paper, 13 x 10
80.31.55

[Partroit Heod of o Woman], n.d.
Ink on paper, 9 x 7
80.31.108

[Portroit of a Man], n.d.
Charcoal on paper, 12 $\frac{1}{4}$ x 8 $\frac{1}{2}$
80.31.61

[Portroit of a Woman], n.d.
Charcoal on paper, 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$
80.31.59

[Portroit of a Woman and Study af
Honds], n.d.
Charcoal an paper, 13 x 19
80.31.53

[Seated Female], n.d.
Pencil on paper, 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$
80.31.21

Sketch after The Birth of Priopus by
Paussin, n.d.
Chinese ink an paper, 10 $\frac{7}{8}$ x 11 $\frac{1}{4}$
80.31.49

Sketch after Maise sauvé des eoux by
Paussin, n.d.
Charcaal and ink on paper, 10 x 12 $\frac{7}{8}$
80.31.52

[Sketch of Bax Seats], n.d.
Pencil on paper, 10 $\frac{1}{2}$ x 14 $\frac{3}{8}$
80.31.48

[Sketches after Rophoel and Other
Artists], n.d.
Pencil on paper, 11 x 8 $\frac{1}{2}$
80.31.110

[Sketches after Rubens], n.d.
Pencil and Chinese ink on paper,
11 x 8 $\frac{1}{2}$
80.31.111

[Sketches after Titian ond Other
Artists], n.d.
Pencil on paper, 11 x 8 $\frac{1}{2}$
80.31.109

[Sleeping Mon in Battery Pork], n.d.
Crayon on paper, 7 $\frac{1}{4}$ x 4 $\frac{3}{4}$
80.31.66

[*Standing Female Nude*], n.d.
Charcoal on paper, 11½ x 8
80.31.31

[*Standing Female Nude Pushing on Wall*], n.d.
Pencil on paper, 6 x 4½
80.31.67

[*Standing Man in Overcoat*], n.d.
Crayon on paper, 18 x 12
80.31.81

[*Street Scene, Marseille*], n.d.
Ink and pencil on paper, 11¼ x 9
80.31.51

Study for Drum Major, n.d.
Crayon on paper, 11⅞ x 9
80.31.95

Study for Girl with Umbrella, n.d.
Ink on paper, 11⅞ x 9
80.31.89

[*Three Grotesque Male Heads*], n.d.
Chinese ink on paper, 12 x 5¼
80.31.112

[*Times Square*], n.d.
Chinese ink on paper, 11⅞ x 9
80.31.23

[*Two Reclining Men in Battery Park*], n.d.
Ink on paper, 4½ x 6
80.31.34

[*Two Sketches of Female Nudes*], n.d.
Pencil on paper, 12 x 9
80.31.19

[*View of Port*], n.d.
Verso: [*View of Train Engine and Signal*], n.d.
Charcoal and gouache on paper, both sides, 14½ x 14⅞
80.31.85

[*Waiting Room*], n.d.
Crayon on paper, 8⅞ x 11⅞
80.31.63

[*Woman Walking toward Left*], n.d.
Chinese ink on paper, 12 x 9
80.31.72

[*Women on Ferryboat*], n.d.
Chinese ink on paper, 10⅓¹⁵/₁₆ x 8⅞
80.31.94

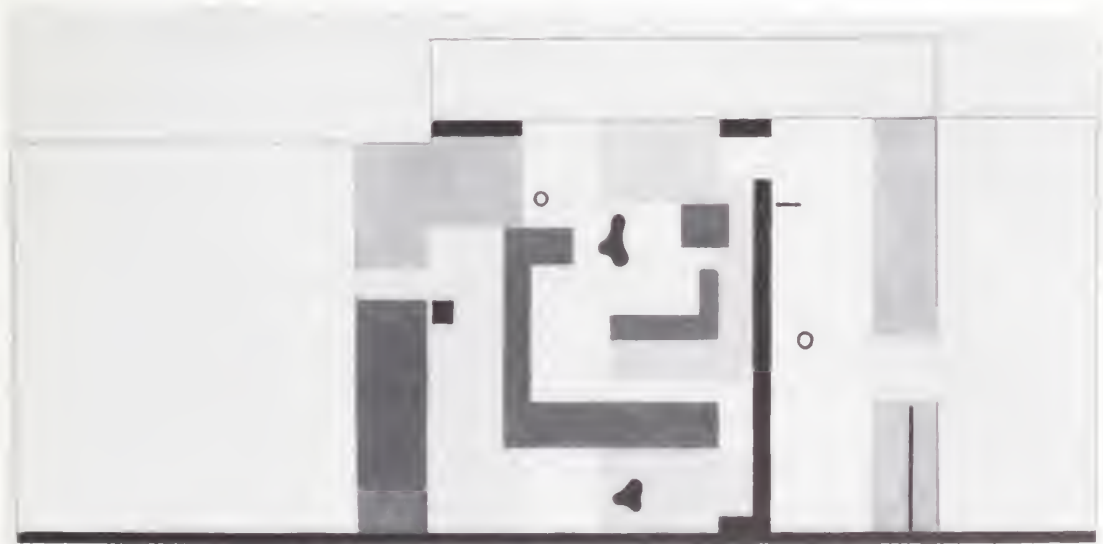
Kenneth Hayes Miller (1876–1952)
[*Reclining Female Nude*], n.d.
Ink on paper, 9½ x 15
80.31.135

[*Seated Nude Bather*], n.d.
Etching; image 4 x 5, sheet 8½ x 11
80.31.136

Kimon Nicolaides (1892–1938)
[*Seated Nude*], n.d.
Gouache on paper, 11¼ x 8½
80.31.137

John Sloan (1871–1951)
Nude on the Floor, 1931
Etching; image 4 x 5, sheet 7⅞ x 9½
80.31.139

Sunbathers on the Roof, 1941
Etching; image 6 x 7, sheet 8½ x 10½
80.31.138



Albert Swinden, *Sketch for Mural, William H. Howland Project*, 1936
Gouache on board, 11 x 21¼ inches
John F. H. Bair Purchase Fund and M. Anthony Fisher Purchase Fund, 81.1



Installation view of the 1981 Biennial Exhibition: foreground, Scott Burton, *Table*, 1978-81; background, left to right, Scott Burton, *Two Chairs*, 1980; Robert Kushner, *Same Outfit*, 1979; Robert Mapplethorpe, *Lee Leigh*, 1980; Jennifer Bartlett, *Sunrise*, *Sunset II*, 1979, and *Water at Sunset*, *Swimmers at Sunrise*, 1979 (partially visible).

Lenders to Museum Exhibitions

Vito Acconci
Ackland Art Museum, University of
North Carolina, Chapel Hill
Allen Memorial Art Museum, Oberlin,
Ohio
Mr. and Mrs. Arthur G. Altschul
American Academy and Institute of
Arts and Letters, New York
Richard Amsel
Mr. and Mrs. Harry Anderson
Charles Arnoldi
Art Gallery of Ontario, Toronto
The Art Institute of Chicago
Art Museum, Mount Holyoke College,
South Hadley, Massachusetts
Mrs. Joseph Ascher
Australian National Gallery, Canberra
Rudolph Baranik
Claude Beller
Mrs. Robert M. Benjamin
Mr. and Mrs. Edwin A. Bergman
Mr. and Mrs. Leonard H. Bernheim, Jr.
Preston Blair
Blount Collection, Blount Inc.,
Montgomery, Alabama
Mr. and Mrs. Peter R. Blum

Blum/Helman Gallery, Inc., New York
Braunstein Gallery, San Francisco
Michael Brewster
The Edward R. Broida Trust No. 1
The Brooklyn Museum, New York
Susan L. and Dixon Butler
The Butler Institute of American Art,
Youngstown, Ohio
Byrd Hoffman Foundation, Inc., New
York
Sister Margaret Carew
John and Henrietta Carter
Castelli Photographs, New York
Ed Cauduro
Ron Cayen
Chermayeff & Geismar Associates, Inc.,
New York
John Christie
The Chrysler Museum at Norfolk,
Virginia
Larry Clark
Chuck Close
Arthur I. Cohen
Joel J. Cohen Books and Collectibles,
Poughkeepsie, New York
Columbus Museum of Art, Ohio

Paula Cooper Gallery, New York
 The Corcoran Gallery of Art,
 Washington, D.C.
 James Corcoran Gallery, Los Angeles
 Creative Time, Inc., New York
 Shamus Culhane
 Robert Cumming
 Dallas Museum of Fine Arts
 Richard M. and Peggy Danziger
 Dart Gallery, Chicago
 J. and R. Davidson
 Mr. and Mrs. Julius E. Davis
 The Dayton Art Institute
 Max de Jong
 Edward Deep
 Delaware Art Museum, Wilmington
 Des Moines Art Center
 The Detroit Institute of Arts
 Daniel Dietrich
 Mr. and Mrs. Charles Diker
 Walt Disney Productions, Burbank,
 California, and New York
 John Divola
 Tony Eastman
 Barney A. Ebsworth
 Stefan Edlis
 Gerald Elliott
 André Emmerich Gallery, New York
 The Facing Time Art Project, New York
 William A. Farnsworth Library and Art
 Museum, Rockland, Maine
 Linda Farris Gallery, Seattle
 Mr. and Mrs. R. Felberbaum
 Rosamund Felsen Gallery, Los Angeles
 Fay Fergason
 Robert Fichter
 Mr. and Mrs. Walter Fillin
 Find Art Workshops, New York
 Floating Foundation of Photography
 New York
 Mr. and Mrs. Edward Flower
 Greg Ford
 Forty Wall Associates, New York
 Xavier Fourcade, Inc., New York
 Richard Francisco
 Robert Freudus
 Robert Freudus Gallery, New York
 Mr. and Mrs. Hugh H. Freund
 Benno Friedman
 Mr. and Mrs. B. H. Friedman
 Allan Frumkin Gallery, New York
 Galerie Maeght, New York
 Galerie St. Etienne, New York
 General Mills Collection, Minneapolis
 Michael George
 Georgia Museum of Art, University of
 Georgia, Athens
 Ed Gillon
 Mr. and Mrs. Ira Glackens
 Barbara Gladstone Gallery, New York
 Arnold and Milly Glincher
 Arthur and Barbara Gold
 Mr. and Mrs. Herbert A. Goldstone
 Mr. and Mrs. Paul Gotskind
 Grapestake Gallery, San Francisco
 The Grey Art Gallery and Study Center
 New York University
 Jan Groover
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 The Solomon R. Guggenheim Museum,
 New York
 Graham Gund
 Estate of Philip Guston
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 Robert H. Halff
 Hamilton Gallery of Contemporary Art,
 New York
 Mr. and Mrs. Joel Harnett
 O. K. Harris Works of Art, New York
 G. Ray Hawkins Gallery, Los Angeles
 David Haxton
 Marvin Heiferman
 H. H. K. Foundation for Contemporary
 Art, Milwaukee Art Museum
 The High Museum of Art, Atlanta
 Mr. and Mrs. Robert S. Hillman
 Hirshhorn Museum and Sculpture
 Garden, Smithsonian Institution,
 Washington, D.C.
 Nancy Hoffman Gallery, New York
 Indianapolis Museum of Art
 Institute for Scientific Information,
 Philadelphia
 International Business Machines
 Corporation, Armonk, New York
 George M. Irwin
 Barbara Jakobson
 Sidney Janis Gallery, New York
 Neil Jenney
 Philip Johnson
 Ollie Johnston
 Mark Kausler
 Ellsworth Kelly
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 Sean Kernan
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 Monique Knowlton Gallery, New York
 Sherry and Alan Koppel
 Kornblee Gallery, New York
 Krannert Art Museum, University of
 Illinois, Urbana-Champaign
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 Robert Kushner
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 John C. Lange
 William Ray Langenbach
 William Larson
 Raymond and Carol Leary
 Sophie and Boris Leavitt
 Dr. and Mrs. Theodore Leshner
 Robert Lesser
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 Loretta and Robert K. Lifton
 Light Gallery, New York
 Sally Lihenthal
 Livet Reichard Company, Inc., New
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 Earle Ludgin
 Neue Galerie—Sammlung Ludwig,
 Aachen, West Germany
 Harry Lunn
 Harry Lunn Gallery, Washington, D.C.
 Nancy Lurie Gallery, Chicago
 Kim MacConnel
 Magnum Photos, New York
 Richard Manoogian
 Louis Marcus
 Martin Margulies
 Harry Martin
 Mrs. Robert B. Mayer
 Dorothy McIntee
 David McKee
 David McKee Gallery, New York
 Louis and Susan Meisel
 The Metropolitan Museum of Art,
 New York
 Byron Meyer
 Joel Meyerowitz
 Chris Middendorf
 Edward Miller
 Robert Miller Gallery, Inc., New York
 The Minneapolis Institute of Arts
 Mark Mitchell
 James Mondhank
 The Montclair Art Museum, New Jersey
 Stefan Moore
 Robert Moskowitz
 Grant Mudford
 Munson-Williams-Proctor Institute,
 Utica, New York
 Museum Moderner Kunst, Vienna
 Musée National d'Art Moderne, Centre
 National d'Art et de Culture Georges
 Pompidou, Paris
 Museum of Art, Carnegie Institute,
 Pittsburgh
 Museum of Fine Arts, Boston
 The Museum of Modern Art, New York
 The Muskegon Museum of Art,
 Michigan
 Hans Namuth
 National Museum of American Art,
 Washington, D.C.
 National Portrait Gallery, Washington,
 D.C.
 Neuberger Museum, State University of
 New York, College at Purchase
 New Jersey State Museum, Trenton
 The Newark Museum, New Jersey
 Arnold Newman
 Nielsen Gallery, Boston
 Maurice Noble
 Norton Gallery and School of Art, West
 Palm Beach, Florida
 Janet Novak
 The Oakland Museum, California
 The Ohio State University Gallery of
 Fine Art, Columbus
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 P.A.C.E., The Prisoner Art Project, New
 York
 Pace Editions, Inc., New York
 The Pace Gallery, New York
 Parasol Press, Ltd., New York
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 Ed Paschke
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 The Charles Rand Penney Collection,
 Lockport, New York
 Pennsylvania Academy of the Fine Arts,
 Philadelphia
 Susan Perry
 The Phillips Collection, Washington,
 D.C.
 Prison Art Project, Boston
 Max Protetch Gallery, New York
 Arthur Rabeneck of the Ehrenkranz
 Group, New York
 Anthony D. Ramos
 Michael Rea
 Reeds Foundation, Boston
 Reynolda House, Inc., Winston-Salem,
 North Carolina

Leland Rice
 Faith Ringgold
 Sara Roby Foundation, New York
 Estate of Nelson A. Rockefeller
 Alan Rose
 Billy Rose Theater Collection, New York
 Public Library at Lincoln Center
 Mr. and Mrs. Charles Saatchi
 Beverly and Ray Sacks
 The St. Louis Art Museum
 San Francisco Museum of Modern Art
 Rev. Arthayer Sanborn
 Juan Sanchez
 The Santa Barbara Museum of Art,
 California
 Laurance C. Schiffenhaus
 Robert Schoelkopf Gallery, Ltd., New
 York
 Mr. and Mrs. Harvey Schulman
 Dr. and Mrs. James Semans
 Howard Shapiro
 Judith Shea
 Sheldon Memorial Art Gallery, Lincoln,
 Nebraska
 Mr. and Mrs. Frank Sinatra

Alexis Smith
 Smith College Museum of Art,
 Northampton, Massachusetts
 Vincent D. Smith
 Mr. and Mrs. Alvin Snowiss
 Social and Public Art Resource Center,
 Venice, California
 Holly and Horace Solomon
 Holly Solomon Gallery, New York
 Sonnabend Gallery, New York
 Space, Los Angeles
 Helen Foresman Spencer Museum of
 Art, University of Kansas, Lawrence
 The St. Louis Art Museum
 May Stevens
 Allan Stone Gallery, New York
 Richard and Roselyne Swig
 Sheldon Swope Art Gallery, Terre
 Haute, Indiana
 Wayne Thiebaud
 Joan Thorne
 Thyssen-Bornemisza Collection,
 Lugano, Switzerland
 The Toledo Museum of Art, Ohio
 Mrs. Christopher Tunnard

Jack Tworlov
 University Art Museum, University of
 California, Berkeley
 University of Nebraska Art Galleries,
 Lincoln
 Mrs. Percy Uris
 Don Vanasse
 Virginia Museum of Fine Arts,
 Richmond
 Sidney Wainrob
 Walker Art Center, Minneapolis
 Mr. and Mrs. Richard A. Wallis
 Russ Warren
 Washington University Gallery of Art,
 St. Louis
 Mrs. Paul Wattis
 Mr. and Mrs. John Hay Whitney
 Willard Gallery, New York
 Robert Wilson
 The Witkin Gallery, Inc., New York
 F. W. Woolworth Company, New York
 Worcester Art Museum, Massachusetts
 Yale University Art Gallery, New Haven,
 Connecticut
 Young/Hoffman Gallery, Chicago



Lucas Samaras

Large Drawing #39, 1966

Colored pencil and graphite on paper, 16¾ x 14 inches

Gift of Howard and Jean Lipman 80.37.2

Institutions and Organizations Receiving Loans

This list includes only loans to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under Traveling Exhibitions.

ACA Galleries, New York
"Gertrude Greene: Constructions,
Collages, Paintings"
April 4–25, 1981

The Martin S. Ackerman Foundation,
New York
"Wolf Kahn: Recent Painting"
May 20–June 23, 1981
Exhibition presented at The Arts Club
of Chicago; traveling to Munson-
Williams-Proctor Institute, Utica, New
York; The Mint Museum of Art,
Charlotte, North Carolina; The Fine
Arts Center, Nashville, Tennessee;
The Schenectady Museum,
Schenectady, New York

Akron Art Institute
"Lois Lane"
January 10–March 8, 1981

Albright-Knox Art Gallery, Buffalo
"Kenneth Snelson"
June 4–August 9, 1981
Exhibition traveling to Hirshhorn
Museum and Sculpture Garden,
Smithsonian Institution, Washington
D.C.

Amarillo Art Center, Amarillo, Texas
"James Boynton"
October 29–December 7, 1980
Exhibition traveled to Tyler Museum
of Art, Tyler, Texas; The Art Center,
Waco, Texas; Beaumont Art Museum,
Beaumont, Texas

American Academy and Institute of
Arts and Letters, New York
"Exhibition of Work by Newly Elected
Members and Recipients of Honors
and Awards"
May 20–June 14, 1981

Arts Council of Great Britain, London
"Artist and Camera"
October 25–November 23, 1980
Exhibition traveled to Mappin Art
Gallery, Sheffield; DLI Museum and
Arts Centre, Durham; City Art Gallery
and Museum, Cartwright Hall,
Bradford

Birmingham Museum of Art, Alabama
"The Art of Healing, Medicine and
Science in American Art"
February 7–March 29, 1981
Exhibition traveled to Mississippi
Museum of Art, Jackson

Blum Helman Gallery, Inc., New York
"Three by Four"
December 13, 1980–January 31, 1981

Grace Borgenicht Gallery, Inc., New
York
"Milton Avery"
April 14–May 9, 1981

The Brooklyn Museum, New York
"American Drawing in Black and
White, 1970–1980"
November 22, 1980–January 18, 1981

Centre des Arts Plastiques
Contemporains de Bordeaux, France
"Depuis la couleur"
January 23–March 21, 1981

The Chrysler Museum at Norfolk,
Virginia
"American Figure Painting,
1950–1980"
October 16–November 30, 1980

Sterling and Francine Clark Art
Institute, Williamstown,
Massachusetts
"John Flannagan and John Storrs:
Sculpture and Drawings"
November 7–December 28, 1980

The Cleveland Museum of Art
"American Realism in the Industrial
Age"
November 11, 1980–February 2, 1981
Exhibition traveled to Columbus
Museum of Art, Ohio

Colby College Museum of Art,
Waterville, Maine
"William Kienbusch"
July 29–October 11, 1981
Exhibition traveling to the Princeton
University Art Gallery, Princeton,
New Jersey

Contemporary Arts Museum, Houston
"The Americans. The Landscape"
March 28–May 31, 1981

The Corcoran Gallery of Art,
Washington, D.C.
"Guy Pene du Bois and the Art of His
Time"
October 10–November 30, 1980
Exhibition traveled to Joslyn Art
Museum, Omaha, Nebraska; Mary
and Leigh Block Gallery,
Northwestern University, Evanston,
Illinois

Cummer Gallery of Art, Jacksonville,
Florida
"Martin Johnson Heade at St
Augustine"
March 12–May 3, 1981
Exhibition traveled to The Henry
Morrison Flagler Museum, Palm
Beach, Florida

Marisa del Re Gallery, Inc., New York
"Sculptures and Their Related
Drawings"
March 3–31, 1981

Sid Deutsch Art Gallery, Inc., New York
"Sidney Gordin"
September 13–October 11, 1980

Terry Dintenfass, Inc., New York
"Samuel Adler, 1898–1979. Memorial
Exhibition"
January 13–30, 1981

- District 1199 Cultural Center, Inc., New York
"Charles White"
September 9–December 6, 1980
- The Drawing Center, New York
"Sculptors' Drawings over Six Centuries"
March 18–June 20, 1981
Exhibition traveling to The Museum of Fine Arts, Houston
- William A. Farnsworth Library and Art Museum, Rockland, Maine
"William and Marguerite Zorach: The Maine Years"
July 11–September 28, 1980
Exhibition traveled to The Colby College Museum of Art, Waterville, Maine; Worcester Art Museum, Massachusetts
- The Florida State University Art Gallery, Tallahassee
"William T. Wiley"
May 2–31, 1981
- Fort Lauderdale Museum of the Arts, Florida
"Gregorio Prestopino: A Retrospective"
January 7–25, 1981
- The Gallery, Miami-Dade Community College, Miami
"Small Sculpture"
October 27–November 21, 1980
- The Adolph and Esther Gottlieb Foundation, Inc., New York
"Adolph Gottlieb, 1903–1974: A Retrospective"
April 24–June 6, 1981
Exhibition presented at The Corcoran Gallery of Art, Washington, D.C.; traveled to Birmingham Museum of Art, Alabama; The Toledo Museum of Art; University Art Museum, Austin, Texas; Indianapolis Museum of Art; Los Angeles County Museum of Art; Albright-Knox Art Gallery, Buffalo
- The Solomon R. Guggenheim Museum, New York
"Arshile Gorky: A Retrospective"
April 24–July 26, 1981
Exhibition traveling to Dallas Museum of Fine Arts; Los Angeles County Museum of Art
- Guild Hall, East Hampton, New York
"Willem de Kooning: The Reflection of Light"
May 23–July 19, 1981
"50th Anniversary Exhibition"
June 9–20, 1981
Exhibition presented at M. Knoedler & Co., New York
- Heckscher Museum, Huntington, New York
"A Feast for the Eyes: Contemporary Representations of Food"
March 27–April 26, 1981
- Institute of Contemporary Art, Boston
"Arthur B. Davies"
March 17–April 10, 1981
- Institute for the Arts, Rice University, Houston
"Jim Love Up to Now: A Selection"
September 5–November 16, 1980
Exhibition traveled to The Hudson River Museum, Yonkers, New York; San Francisco Museum of Modern Art
- Museen der Stadt Köln, Cologne, West Germany
"Westkunst—Zeitgenössische Kunst seit 1939"
May 30–August 16, 1981
- Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
"Robert Smithson: Sculpture"
November 13–December 21, 1980
Exhibition traveling to Walker Art Center, Minneapolis; Museum of Contemporary Art, Chicago; La Jolla Museum of Contemporary Art, California; Whitney Museum of American Art, New York
- The Maryland Institute, College of Art, Baltimore
"The Human Form: Interpretations"
February 8–March 2, 1981
- Milwaukee Art Museum
"Carl Holty: The World Seen and Sensed"
December 11, 1980–February 1, 1981
Exhibition traveling to Munson-Williams-Proctor Institute, Utica, New York
"Center Ring: The Artist"
May 6–July 5, 1981
Exhibition traveling to Columbus Museum of Art, Ohio; New York State Museum, Albany; The Corcoran Gallery of Art, Washington, D.C.
- Montgomery Museum of Fine Arts, Alabama
"Roger Brown"
October 5–November 23, 1980
Exhibition traveled to Contemporary Arts Museum, Houston; Museum of Contemporary Art, Chicago
- Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris
"Les réalismes"
December 17, 1980–April 20, 1981
- The Museum of Fine Arts, Houston
"Herbert Ferber: Sculpture, Painting and Drawing, 1946–1980"
April 30–June 28, 1981
- The Museum of Modern Art, New York
"Joseph Cornell"
November 12, 1980–January 20, 1981
Exhibition traveling to The Whitechapel Art Gallery, London; Städtische Kunsthalle, Düsseldorf; Palazzo Pitti, Florence
- Neuen Gesellschaft für bildende Kunst e.V., West Berlin
"Amerika—Traum und Depression 1920/1940"
November 9–December 28, 1980
Exhibition presented at Akademie der Künste, West Berlin; traveled to Kunstverein, Hamburg
- New Orleans Museum of Art
"Robert Gordy"
April 24–June 14, 1981
Exhibition traveling to the Jacksonville Art Museum, Florida; The Southeastern Center for Contemporary Art, Winston-Salem, North Carolina; Contemporary Arts Museum, Houston
- The New-York Historical Society
"Small Folk: A Celebration of Childhood in America"
December 12, 1980–February 1, 1981
Exhibition presented at Museum of American Folk Art, New York; traveled to The First Street Forum, St. Louis
- North Carolina Museum of Art, Raleigh
"Afro-American Artists: North Carolina USA"
November 9–December 31, 1980
- The Pace Gallery, New York
"Agnes Martin Paintings, 1980"
November 14–December 13, 1980
- Palm Springs Desert Museum, California
"Paul Jenkins"
December 9, 1980–February 15, 1981
- The Parrish Art Museum, Southampton, New York
"An American Place"
May 24–July 19, 1981
- Pensacola Museum of Art, Florida
"Ben Shahn"
January 2–February 10, 1981
Exhibition traveled to Tokyo-Parco Gallery, Tokyo; Sapporo-Parco Gallery, Sapporo, Japan; Osaka-Parco Gallery, Osaka, Japan
- Philadelphia Museum of Art
"Futurism and the International Avant-Garde"
October 26, 1980–January 4, 1981



Richard Shaw
Mike Goes Back to T 1980
 Glazed porcelain with overglaze transfers, 41 1/4 x
 13 1/2 x 17 1/8 inches
 Burroughs Wellcome Purchase Fund 81.4

- Pratt Graphics Center, New York
 "25 Years of American Prints and Printmaking: 1956–1981"
 April 2–May 1, 1981
- P.S. 1, Institute for Art and Urban Resources, Long Island City, New York
 "Watercolors"
 December 7, 1980–January 25, 1981
- John and Mable Ringling Museum of Art, Sarasota, Florida
 "Philip Pearlstein: Paintings and Watercolors"
 May 21–October 22, 1981
- Rose Art Museum, Brandeis University, Waltham, Massachusetts
 "Frankenthaler: The 1950s"
 May 9–June 28, 1981
- Rutgers University Art Gallery, New Brunswick, New Jersey
 "O. Louis Guglielmi: A Retrospective Exhibition"
 November 2–December 21, 1980
 Exhibition traveled to Bell Gallery, Brown University, Providence, Rhode Island; University Art Gallery, State University of New York at Albany; Whitney Museum of American Art, New York
- San Francisco Museum of Modern Art
 "Philip Guston"
 May 16–June 29, 1980
 Exhibition traveled to The Corcoran Gallery of Art, Washington, D.C.; Museum of Contemporary Art, Chicago; The Denver Art Museum; Whitney Museum of American Art, New York
 "Lorser Feitelson and Helen Lundeborg: A Retrospective Exhibition"
 October 2–November 16, 1980
 Exhibition traveled to The Frederick S. Wight Art Gallery, University of California, Los Angeles
- Scottish Rite Masonic Museum of Our National Heritage, Lexington, Massachusetts
 "Molly Luce: Eight Decades of the American Scene"
 October 5–December 16, 1980
- Joseph E. Seagram & Sons, Inc., New York
 "Dreams and Fantasies"
 April 1–June 30, 1981
- Serpentine Gallery, London
 "H. C. Westermann"
 December 5, 1980–February 8, 1981
- Sierra Nevada Museum of Art, Reno, Nevada
 "Artists in the American Desert"
 November 29, 1980–January 11, 1981
 Exhibition traveled to Fresno Arts Center, California; Kaiser Center, Oakland, California; Laguna Gloria Art Museum, Austin, Texas; Arkansas Arts Center, Little Rock; University of Arizona Museum of Art, Tucson; Beaumont Art Museum, Beaumont, Texas; Palm Springs Desert Museum, California; Arapahoe College, Littleton, Colorado
- Sordoni Art Gallery, Wilkes-Barre, Pennsylvania
 "The Eight"
 April 12–May 17, 1981
- Southern Ohio Museum and Cultural Center, Portsmouth
 "About Faces"
 March 1–May 17, 1981
- The St. Louis Art Museum
 "Roy Lichtenstein 1970–1980"
 May 7–June 28, 1981
 Exhibition traveling to Seattle Art Museum; Whitney Museum of American Art, New York; Walker Art Center, Minneapolis
- Summit Gallery, Ltd., New York
 "Rosalind Bengelsdorf Browne"
 February 24–March 21, 1981
- Sunderland Arts Centre, Sunderland, England
 "Who Chicago?"
 January 13–February 29, 1981
 Exhibition traveling to Third Eye Centre, Glasgow; Scottish National Gallery of Modern Art, Edinburgh; Glynn Vivian Art Gallery, Swansea
- The Taft Museum, Cincinnati
 "Small Paintings from Famous Collections"
 April 10–June 7, 1981
- Terra Museum of American Art, Evanston, Illinois
 "A Mirror of Creation"
 December 19, 1980–February 28, 1981
- University Galleries, University of South Florida, Tampa
 "Fabrications"
 September 15–October 23, 1980
- University Gallery, University of Tennessee at Chattanooga
 "Inaugural Exhibition"
 September 8–October 3, 1980
- Walker Art Center, Minneapolis
 "Close Portraits"
 September 21–November 16, 1980
 Exhibition traveled to The St. Louis Art Museum; Museum of Contemporary Art, Chicago; Whitney Museum of American Art, New York
 "Kay Kurt Paintings"
 November 9, 1980–January 4, 1981
 Exhibition traveled to Tweed Museum of Art, Duluth, Minnesota; Grand Rapids Art Museum, Michigan
- Washburn Gallery, Inc., New York
 "Ilya Bolotowsky"
 September 30–November 1, 1980



Claes Oldenburg, *Proposal for a Cathedral in the Form of a Cathedral Fountain*, Lake Union, Seattle, 1972
 Watercolor, graphite, and colored pencil on paper, 29 x 22 1/2 inches
 Gift of Knoll International (and purchased), 80.35

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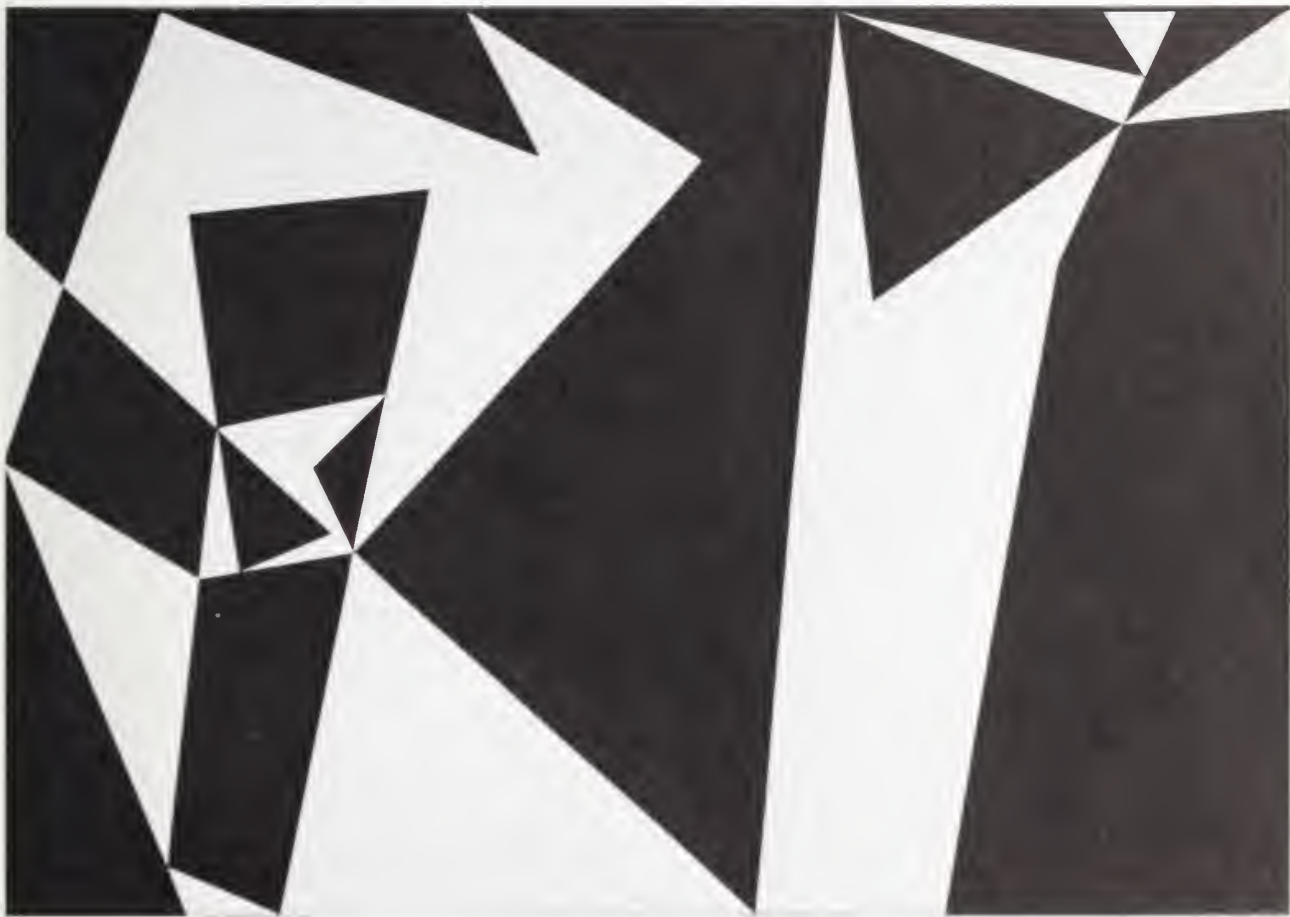
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Lorser Feitelson: *Magical Space Forms*, 1951
Oil on canvas, 57 1/4 x 81 1/4 inches
Gift of the Los Angeles Art Association Galleries, 1980.3



Myron Stout, *Untitled*, c. 1957-63
Charcoal on paper, 25 x 18 $\frac{7}{8}$ inches
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Financial Statements

The Board of Trustees Whitney Museum of American Art

We have examined the accompanying balance sheets of the Whitney Museum of American Art (the Museum) at June 30, 1981 and 1980, the related statements of operations for the years then ended, and the related statement of changes in fund balances for the year ended June 30, 1981. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In accordance with acceptable museum accounting practices, works

Whitney Museum of American Art Balance Sheets

June 30, 1981 and 1980

Assets	1981	1980
General Fund		
Cash, including time deposit of \$36,208 (1980—\$34,199)	\$ 181,937	\$ 264,355
Accounts receivable	492,937	458,932
Interest and dividends receivable	85,017	95,154
Investment in marketable securities, at cost, market value—\$14,729,000 (1980—\$11,595,000)	13,199,789	9,753,679
Inventory of publications, at lower of average cost or market	488,033	681,289
Prepaid expenses and other assets	75,661	49,127
Investment in real estate	2,538,072	2,322,580
	<u>17,061,446</u>	<u>13,625,116</u>
Restricted Funds		
Cash	10,795	—
Pledges receivable	651,108	1,083,646
Interest and dividends receivable and other assets	40,740	13,985
Investment in marketable securities, at cost, market value—\$535,000 (1980—\$571,000)	552,520	583,721
Due from general fund (Note 9)	1,245,093	329,826
	<u>2,500,256</u>	<u>2,011,178</u>
Building Fund		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost less accumulated depreciation of \$1,357,421 (1980—\$1,241,357)	3,261,002	3,220,733
Office furniture and fixtures, at cost less accumulated depreciation of \$167,487 (1980—\$118,430)	285,026	170,624
Deferred expenses	89,836	77,263
	<u>5,483,864</u>	<u>5,316,620</u>
	<u>\$ 25,045,566</u>	<u>\$ 20,952,914</u>

of art, which were donated to or purchased by the Museum, are not included in the balance sheets.

In our opinion, the statements mentioned above present fairly the financial position of the Whitney Museum of American Art at June 30, 1981 and 1980, the results of operations for the years then ended, and the changes in fund balances for the year ended June 30, 1981, in conformity with generally accepted accounting principles applied on a consistent basis during the period.

Arthur Young & Company
New York, New York

October 5, 1981

Liabilities and Fund Balances	1981	1980(*)
General Fund		
Accounts payable and accrued expenses	\$ 879,969	\$ 790,316
Payable for securities purchased	259,740	—
Due to restricted funds (Note 9)	1,245,093	329,826
Deferred fees — traveling exhibitions	159,150	214,992
Commitments (Note 4)		
General fund balance (Note 2)	14,517,494	12,289,982
	<u>17,061,446</u>	<u>13,625,116</u>
Restricted Funds		
Accounts payable	—	3,707
Note payable (Note 8)	720,000	—
Restricted funds balance (Note 3)	1,780,256	2,007,471
	<u>2,500,256</u>	<u>2,011,178</u>
Building Fund		
Building fund balance	5,483,864	5,316,620
	<u>\$25,045,566</u>	<u>\$20,952,914</u>

(*) Reclassified to conform with 1981 presentation

See accompanying notes

Whitney Museum of American Art

Statements of Operations

Years ended June 30, 1981 and 1980

	1981	1980
Income:		
Return on investment (Note 2)	\$ 636,980	\$ 584,600
Revenue from Membership	830,368	602,768
From Operations:		
Admissions	729,377	469,603
Sales of publications	1,206,130	758,754
Restaurant sales	480,305	309,595
Fees and royalties	593,280	362,811
Membership events	8,836	55,252
Other income	33,237	20,796
Total income	4,518,513	3,164,179
Expenses:		
Exhibitions, registrar and curatorial	1,865,176	1,233,160
Housing and security of art collection	1,340,846	938,890
Education program	345,746	291,189
Film program	211,685	172,434
Library services	42,272	30,905
Cost of publications sold	810,501	567,202
Depreciation	165,121	132,139
General administration	1,220,099	1,119,759
Restaurant expenses	464,900	287,349
Membership events	28,448	95,485
Total expenses	6,494,794	4,868,512
Required transfers to general fund from restricted funds for reimbursement of current operating expenses (Note 3)	1,405,777	1,035,532
Net expenses	5,089,017	3,832,980
Expenses over income before unrestricted contributions, gifts and grants and Challenge Grant	(570,504)	(668,801)
Unrestricted contributions, gifts and grants	266,566	364,079
Expenses over income before Challenge Grant	(303,938)	(304,722)
Challenge Grant (Note 5)	250,000	250,000
Expenses over income	\$ (53,938)	\$ (54,722)

See accompanying notes.

Whitney Museum of American Art

Statement of Changes in Fund Balances

Year ended June 30, 1981 with comparative totals for 1980

	1981				1980
	General fund	Restricted funds	Building fund	Total all funds	Total all funds
Balances, beginning of year	\$ 12,289,982	\$ 2,007,471	\$ 5,316,620	\$ 19,614,073	\$ 18,489,097
Additions:					
Contributions, gifts and grants		3,085,312		3,085,312	1,739,892
Interest and dividends	962,348	76,933		1,039,281	743,107
Gain (loss) on investments	2,087,582	(23,442)		2,064,140	958,420
Income over (under) expenses	111,183		(165,121)	(53,938)	(54,722)
	3,161,113	3,138,803	(165,121)	6,134,795	3,386,697
Deductions:					
Required transfers to operations					
Return on investment (Note 2)	636,980			636,980	584,600
Reimbursement of current operating expenses (Note 3)		1,405,777		1,405,777	1,035,532
Challenge Grant (Note 5)		250,000		250,000	250,000
Purchases of works of art		1,534,918		1,534,918	269,796
Investment advisory and custodian fees	82,660	3,359		86,019	89,673
Other		53,560		53,560	32,120
	19,640	3,247,614		3,967,254	2,261,721
Other changes in fund balances					
Additions to buildings and improvements, and furniture and fixtures	(319,792)		319,792		
Transfers	105,831	(118,404)	12,573		
Balances, end of year	\$ 14,517,494	\$ 1,780,256	\$ 5,480,864	\$ 21,781,614	\$ 19,614,073

See accompanying notes

Whitney Museum of American Art

Notes to Financial Statements

June 30, 1981 and 1980

Note 1—Summary of significant accounting policies

Works of art and library works

In accordance with acceptable museum accounting practices, works of art and library works have been excluded from the balance sheets. Library works are charged to the general or restricted funds when purchased, depending upon the source of the funds used for such purposes. Works of art are charged to restricted funds when purchased, and are funded by restricted contributions or otherwise as designated by the Board of Trustees.

Investments

Investments in marketable securities are carried at cost. Investment in real estate is carried at cost less net loss from operations.

Gains or losses from security transactions are determined on an average cost basis and are included in the investment or the restricted funds, depending upon the source of the transactions.

Land, building and improvements, and furniture and fixtures

Land owned by the Whitney Museum of American Art (the Museum) is carried at cost. Building and improvements, and furniture and fixtures are carried at cost less accumulated depreciation.

Depreciation is computed using the straight-line method on estimated useful lives of fifty years for the building, five to fifty years for improvements and seven years for furniture and fixtures.

Contributions, gifts and grants

Unrestricted contributions, gifts and grants and those restricted by the donor for specific uses are included in the general and restricted funds, respectively. Where a donor restricted gift or grant relates to a specific operating purpose, a transfer is made from the restricted fund to the general fund in the year in which such expenditure is made.

Deferred fees—traveling exhibitions

Revenue from traveling exhibitions is recognized proportionately based upon related costs incurred to date; the deferred fees at June 30, 1981 and 1980 represent the portion of fees billed but unearned.

Pension costs

Pension costs are computed on the basis of accepted actuarial methods and include provision for normal costs and amortization of prior service cost over thirty years. It is the Museum's policy to fund, at a minimum, pension costs accrued.

Note 2—General fund balance

The general fund consists of an operating fund and an investment fund. The investment fund was designated by the Museum with the objective of a long-range total rate of return rather than current interest and dividend yields. Net investment income is allocated to the general operations of the Museum at an amount equal to 6% of the average market value of investments at December 31 for the preceding five years. The excess of net investment income over amounts allocated to general operations is added to the designated investment fund balance. The balance in the investment fund was \$14,741,033 and \$12,292,339 at June 30, 1981 and 1980, respectively.

Note 3—Restricted funds balance and transfers to the general fund

Restricted funds balance consisted of the following at June 30:

	1981	1980
Endowment funds	\$ 666,615	\$ 690,056
Funds for future purchases of works of art	170,486	101,646
Funds required for prior purchases of works of art	(400,000)	—
Funds for specified operating purposes:		
Challenge Grant	—	250,000
Other specified operating purposes	1,343,155	965,769
Total restricted funds balance	<u>\$ 1,780,256</u>	<u>\$ 2,007,471</u>

Transfers from restricted funds to the general fund for reimbursement of current operating expenses were as follows for the years ended June 30:

	1981	1980
Education program	\$ 219,956	\$ 167,388
Exhibitions	798,652	499,672
Publications	30,488	23,583
Film program	47,151	79,650
Other specified operating expenses	309,530	265,239
Total amount transferred to the general fund	<u>\$ 1,405,777</u>	<u>\$ 1,035,532</u>

Note 4—Commitments

The Museum rents office and studio space under noncancellable lease agreements. The minimum annual rental commitments, which are subject to escalation for the Museum's proportionate share of the increases in real estate taxes and other building operating expenses, are approximately as follows for the years ended June 30:

1982	\$ 59,000
1983	61,000
1984	63,000
1985	64,000
1986	64,000
1987	43,000
1988	46,000
1989	8,000
	<u>\$ 408,000</u>



Ed Paschke *Violencia*, 1980
Oil on canvas, 74 x 96 inches
Promised gift of Mr. and Mrs. Alan E. Koppel P 2 81

Note 5—Challenge Grant

During the year ended June 30, 1979, the Museum was awarded a \$750,000 Challenge Grant from the National Endowment for the Arts. Under the terms of the grant, the Museum was required to increase its base of support by an amount between \$2,250,000 to \$3,000,000 over the grant period. As of June 30, 1981, the Museum had met the requirement.

The Challenge Grant, which applied to periods through June 30, 1981, was recorded in fiscal year 1979 as a contribution to the restricted fund and was transferred to general operations in equal amounts over the grant period.

Note 6—Pension plan

The Museum has a noncontributory pension plan covering substantially all employees except those covered under union pension plans. The total pension expense for 1981 and 1980 was \$70,000 and \$62,000, respectively.

Information as to the actuarial present value of vested and non-vested accumulated plan benefits is not available as the Museum is not required to report such information pursuant to the Employee Retirement Income Security Act of 1974.

Note 7—Federal taxes

The Museum is a tax-exempt organization pursuant to Section 501(c)(3) of the Internal Revenue Code and, accordingly, is not subject to federal income tax. The Internal Revenue Service has determined that the Museum is not a private foundation as defined by Section 509(a) of the Internal Revenue Code.

Note 8—Note payable

The note payable, which relates to the purchase of art, is payable in two installments, \$320,000 in fiscal 1982 and \$400,000 in fiscal 1983, including interest at 6% per annum. The note is secured by the purchased art.

Note 9—Interfund receivables and payables

Interfund receivables and payables result primarily from assets owned by the restricted fund which are invested in the investment portfolio of the general fund.

Museum Staff

As of June 30, 1981

Administrative

Thomas N. Armstrong III, Director
Patricia Westlake, Executive Secretary
Margaret Civetta, Secretary

Palmer B. Wald, Administrator
Lois Meagher, Executive Secretary

Accounting

Walter E. Eisele, Jr., Finance Officer
Laurie Derian, Assistant Controller
Louis Quitani, Senior Accountant
Hillary Blass, Accounts Payable Bookkeeper
Linda Band, Accounts Receivable Clerk
Tracy Grass, Payroll Clerk

Personnel

Ruth Kavesh, Personnel Officer
Patrice Lombardi, Assistant
John Caruso, System Six Operator

Curatorial

Jennifer Russell, Assistant Director
Barbara Haskell, Curator
Gail Levin, Associate Curator, Hopper Collection
Richard Marshall, Associate Curator, Exhibitions
Lisa Phillips, Associate Curator, Branch Museums
Patterson Sims, Associate Curator, Permanent Collection
Paul Cummings, Adjunct Curator, Drawings
Judith Goldman, Advisor on Prints
Patricia Hills, Adjunct Curator, 18th and 19th Century Art
Pamela Gruninger, Branch Manager, Fairfield County
Janet Satz, Assistant Branch Manager, Fairfield County
Karl Willers, Assistant Branch Manager, Downtown Branch*
Jill Sussman, Secretary/Assistant
Suzanne Dickerson, Secretary
Sarah Warren, Secretary
Nancy Berridge, Research Assistant*
Kristie Jayne, Research Assistant*
Dara Mitchell, Research Assistant*

Registrar and Art Handlers

Nancy A. McGary, Registrar
Elizabeth Carpenter, Assistant Registrar, Permanent Collection Loans and Branch Exhibitions
Anita Duquette, Manager, Rights and Reproductions
Barbi Schechter Spieler, Assistant Registrar, Traveling Exhibitions
Sandy Seldin, Cataloguer
Sarah Whitworth, Assistant to the Registrar, Exhibitions
Dana Stein, Secretary/Assistant

John F. Martin, Head Preparator
Warfield Samuels, Art Handler, Supervisor
David Barnett, Art Handler
Kenneth Daniel, Art Handler
Horacia Vega, Art Handler
Mark Williams, Art Handler

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Ruth Schnitzer, Associate Development Officer, Membership
Diane Moares Bruna, Assistant Development Officer
Joanne Greenbaum, Assistant
Kathy Witte, Secretary/Assistant
Meg Wigren, Secretary
Berta Walker, Coordinator of Special Events**

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Susan Carlina, Assistant Public Relations Officer
Steven Schlaugh, Assistant
Lisa Caugherty, Secretary

Library

May FitzGerald, Librarian

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Sharan Fishel, Lecturer
Robin Group, Secretary*

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Nan Rosenthal, Senior Instructor
David Diao, Instructor
Yvonne Rainer, Instructor
Susan Daitch, Secretary

Film and Video

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Caroline Angell, Curatorial Assistant
Janis Weinberger, Secretary
Richard Blaes, Projectionist
Christopher Tay, Projectionist
Susan Levitt, Ticket Taker
Renee Magnanti, Ticket Taker

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Sheila Schwartz, Editor
James Leggio, Copy Editor
Susan Ebersole, Secretary

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Joanne Connelly, Sales Desk Supervisor
Edward Douglas, Sales Desk Supervisor
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 Billie Tannen, Sales
 Robert Yeo, Soles
 Alexandra Elson, Stock Soles
 Betti-Sue Hertz, Sales*
 Sheilah Reycraft, Soles*
 Constance Sloggatt, Soles*

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 Eva Jacobs, Receptionist*
 Charles Showers, Mail Clerk
 Donald A. MacLean, Chief Engineer
 Nicholas Borg, Engineer
 Carl Lindquist, Engineer
 Salvatore Magro, Engineer
 Joseph P. Mahon, Engineer
 Steven Norton, Carpenter

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 Altamont Fairclough, Head Guard
 Roy Ashley, Guard
 Douglas Burnham, Guard
 Wayne Burnham, Guard
 David Chase, Guard
 Albert Coke, Guard
 Franklin Esannason, Guard
 Dominic Esposito, Guard
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 Phillip Irving, Guard
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 Winston Kelly, Guard
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 Louis McLean, Guard
 Todd McLean, Guard
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 Charles Powe, Jr., Guard
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 Hector Reyes, Guard
 Emanuel Riley, Guard
 Sheldon Steiner, Guard
 Octavio Torres, Guard
 Cecil Weekes, Guard
 Patsy Weekes, Guard
 Jeffrey Bernard, Guard*
 Daryle Greene, Guard*
 Estelle Peterson, Guard*
 Phillip Roberts, Guard*
 Ray Solomon, Guard*

Restaurant

Stefan Farage, Manager
 Esmeria Trinidad, Back-of-House Manager

*Temporary

**Part-Time

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July 1, 1980–June 30, 1981

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 Barbara Bady
 Elise Baranowski
 Rachel Benjamin
 Nancy Berridge
 Beth Bingham
 Peggy Braun
 Lucinda Bredin
 Dawn Chartoff
 Lisa Cohen
 Anne DeFelice
 Fiona DeJardin
 Elizabeth Emmons
 Gretchen Ervin
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 Jennifer Grinker
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Leonard A. Lauder
Raymond J. Learsy
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Sandra Payson
Charles Simon
David M. Solinger
Thomas N. Armstrong III, *ex officio*

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Norborne Berkeley, Jr.
Joel S. Ehrenkranz
Brendan Gill
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Unless otherwise noted, Flora Miller Irving, President, and Thomas N. Armstrong III, Director, are members *ex officio* of all the following committees.

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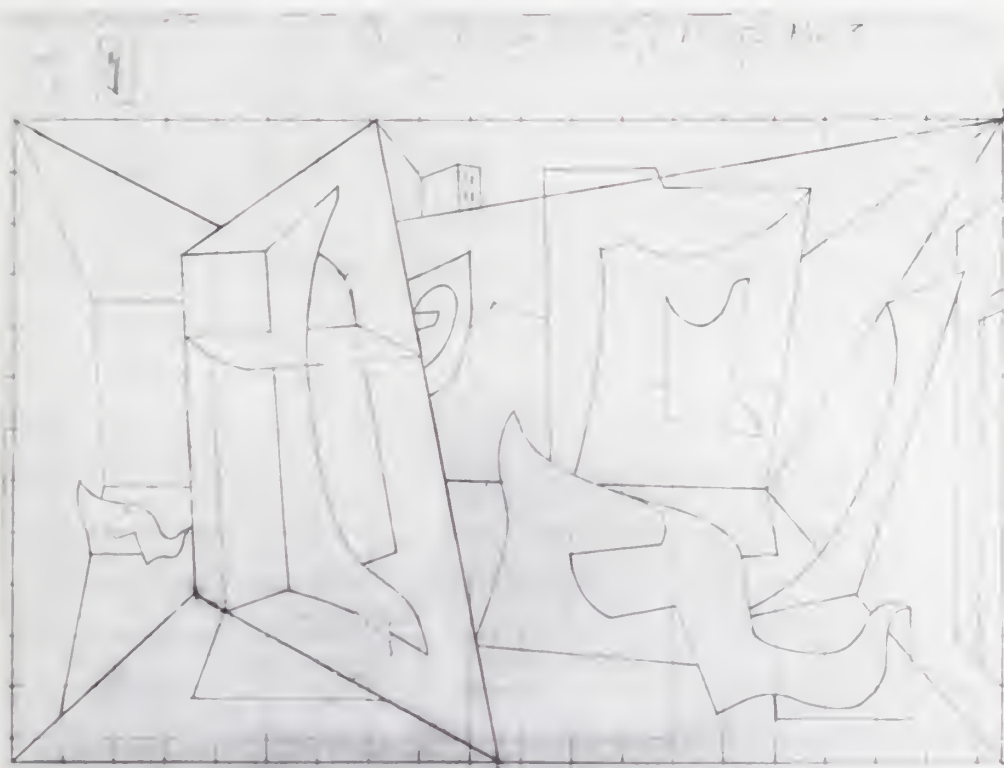
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Billy Taylor

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Flora Miller Irving, *Chairman*
Howard Lipman
Jules D. Prown
Patterson Sims
Palmer B. Wald



Stuart Davis, *Study for Egg Beater No. 1*, 1928
Graphite and colored pencil on paper, 17 x 21 1/2 inches
Charles Simon Purchase Fund, 80.46

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Wood Gaylor, *H.E.F. Auction*, 1931
Oil on canvas, 24 x 40 inches
Gift of Howard and Jean Lipman 80.48.2



Charles Duncan, *Untitled*, c. 1920-25

Gouache and watercolor on illustration board, 20 x 20 inches

Gift of Mr. and Mrs. William A. Marsteller and the Charles Simon Purchase Fund, 80.45



Bradley Walker Tomlin, *Number 2*—1950, 1950
Oil on canvas, 54 x 42 inches
Gift of Mr. and Mrs. David Rockefeller in honor of John I. H. Baur 81.8

Design

Peter Oldenburg

Typesetting

Elizabeth Typesetting Company

Printing

William J. Mack Company

Photography

Geoffrey Clements, pp. 7, 9, 10, 14, 18, 21, 24, 25, 29, 30, 32, 33, 35, 36, 37, 38, 39, 41, 43, 44, 46, 48, 53, 55, 57, 58, 61, 62, 71, 75, 76, 77, 78

Bevan Davies, p. 8

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